HY CARDINAL EGAN IS HIDING BY CHRIS SMITH

+cue

INCOLN CITY LIBRARIES
3 3045 02319 7268

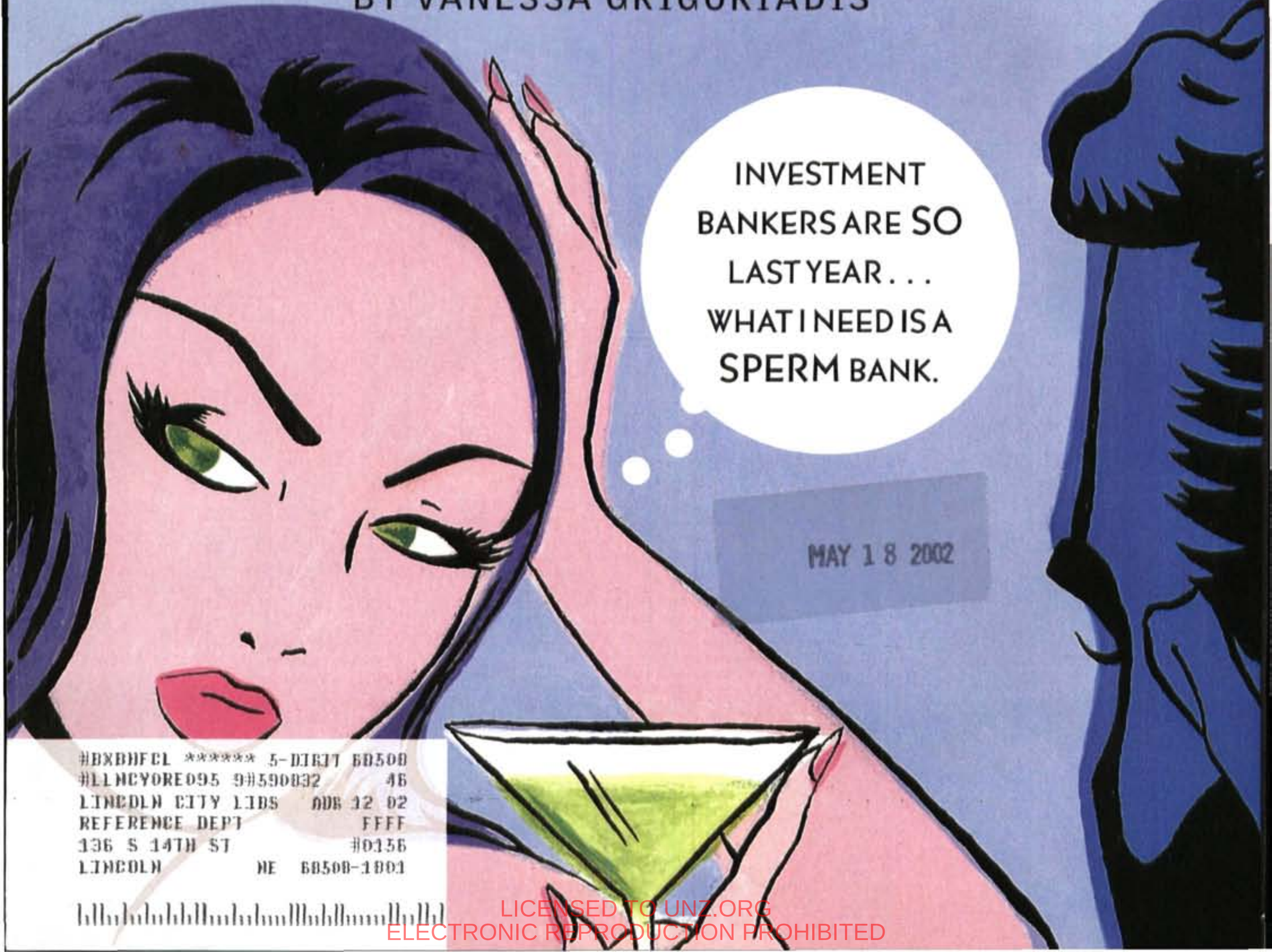
A GUIDE TO THE CITY'S BEST
RESTAURANTS & ENTERTAINMENT

NEW YORK
Per
MAY 20, 2002

BABY PANIC

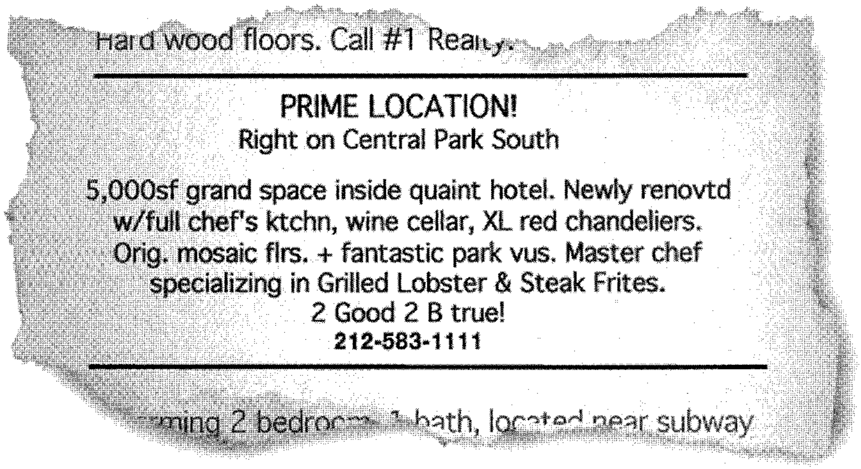
For a while, there was nothing better than being young and single in the city. Now, suddenly, women are being told to stop playing around and get down to the business of having babies. Is this the sexual counterrevolution?

BY VANESSA GRIGORIADIS


INVESTMENT BANKERS ARE SO LAST YEAR . . . WHAT I NEED IS A SPERM BANK.

MAY 18 2002

#BXBHFCL ****** 5-DIGIT 68508
#LLNCYORE095 9#590832 46
LINCOLN CITY LIBS AUG 12 02
REFERENCE DEPT FFFF
136 S 14TH ST #0156
LINCOLN NE 68508-1901



Hard wood floors. Call #1 Real

PRIME LOCATION!
Right on Central Park South

5,000sf grand space inside quaint hotel. Newly renovtd w/full chef's ktchn, wine cellar, XL red chandeliers. Orig. mosaic flrs. + fantastic park vus. Master chef specializing in Grilled Lobster & Steak Frites.
2 Good 2 B true!
212-583-1111

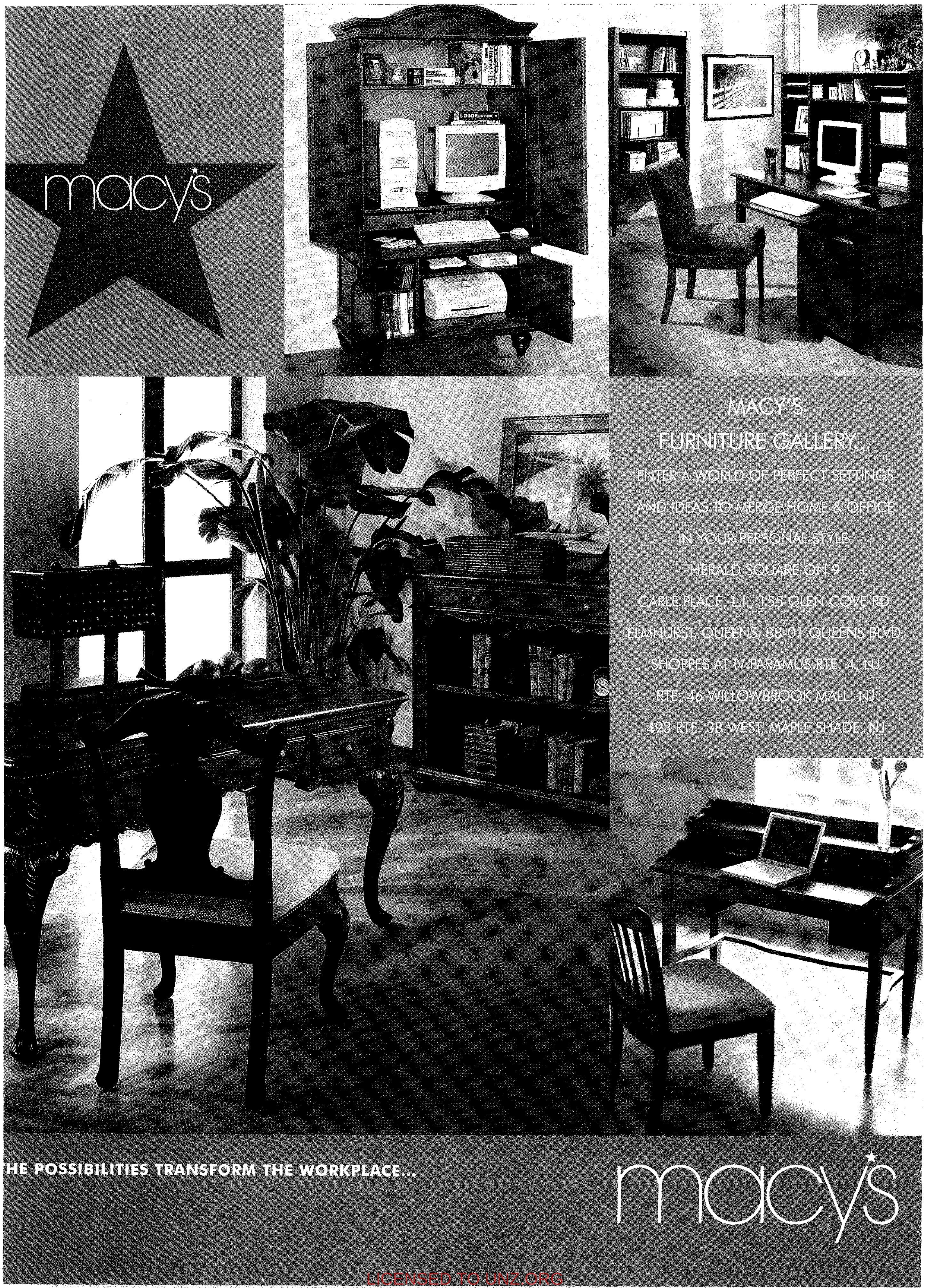
ming 2 bedroom, 1 bath, located near subway

"A lively contemporary restaurant that strikes the perfect balance between the old and the new... A truely New York experience." — *Gourmet*

ONE
C.P.S. brasserie

One Central Park South
@ the Plaza Hotel
212-583-1111

© 2002 Smith & Wollensky Restaurant Group, Inc.



macy's

MACY'S
FURNITURE GALLERY...
ENTER A WORLD OF PERFECT SETTINGS
AND IDEAS TO MERGE HOME & OFFICE
IN YOUR PERSONAL STYLE.
HERALD SQUARE ON 9
CARLE PLACE, L.I., 155 GLEN COVE RD.
ELMHURST, QUEENS, 88-01 QUEENS BLVD.
SHOPPES AT IV PARAMUS RTE. 4, NJ
RTE. 46 WILLOWBROOK MALL, NJ
493 RTE. 38 WEST, MAPLE SHADE, NJ

HE POSSIBILITIES TRANSFORM THE WORKPLACE...

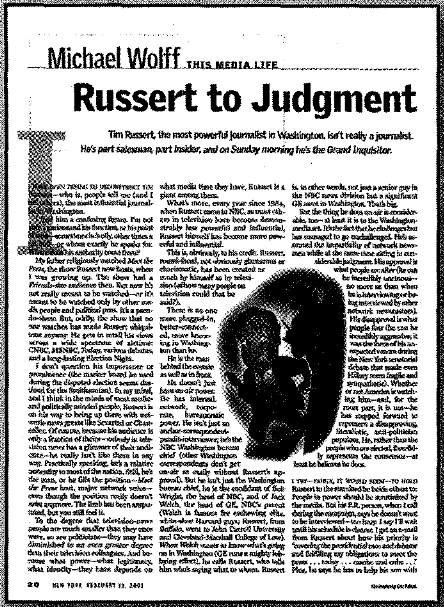
macy's

CONGRATULATIONS

New York

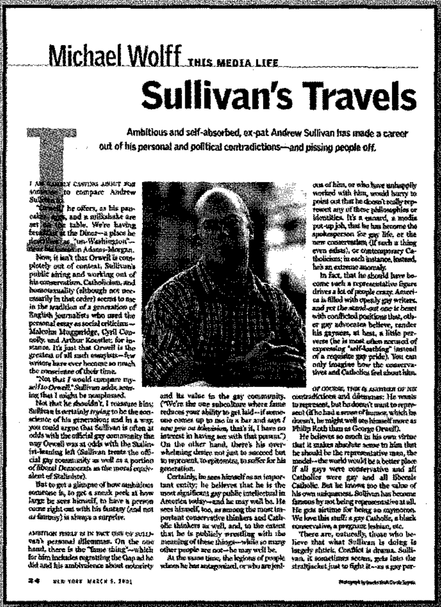
MICHAEL WOLFF

WINNER OF THE
2002 NATIONAL MAGAZINE AWARD
FOR COLUMNS AND COMMENTARY


Michael Wolff THIS MEDIA LIFE

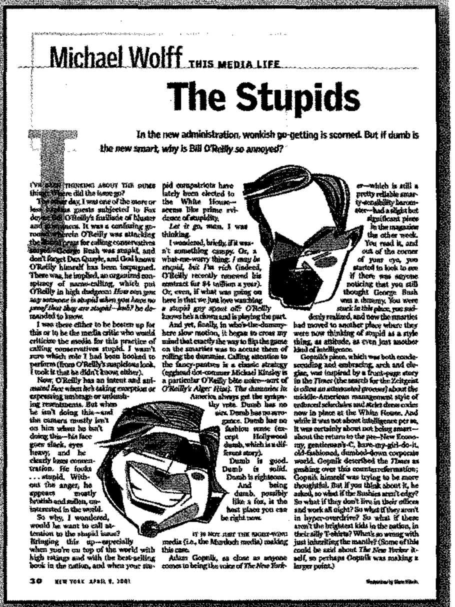
Russert to Judgment

Tim Russert, the most powerful journalist in Washington, isn't really a journalist. *He's part salesman, part insider, and on Sunday morning he's the Grand Inquisitor.*


Michael Wolff THIS MEDIA LIFE

Sullivan's Travels

Ambitious and self-absorbed, ex-pat Andrew Sullivan has made a career out of his personal and political contradictions—and pissing people off.


Michael Wolff THIS MEDIA LIFE

The Stupids

In the new administration, wonkish go-getting is scorned. But if dumb is *the new smart, why is Bill O'Reilly so annoyed?*

"Provocative, intelligent and artfully written, Michael Wolff's columns in NEW YORK accomplish a difficult feat: proffering shrewd judgments about some of the most influential characters in the media business while also charting changes in the broader cultural landscape."

—*American Society of Magazine Editors Panel of Judges*

PRIMEDIA

Contents

May 20, 2002

5 **Letters**

7 **Intelligencer:** Marc S. Malkin

8 **Scene:** Patrick McMullan

9 **Gotham**

Columns

12 **This Media Life:** Michael Wolff
At *Rolling Stone,* the great musical dreams of the sixties might end up looking a lot like Bonnie Fuller's trashy, highly successful *Us Weekly*

14 **The City Politic:** Michael Tomasky
What kind of irresponsible politician wants to increase taxes? Several kinds, it turns out.

16 **Naked City:** Amy Sohn
Girls will be boys: A night on the town with a woman who knows how to get what she wants

38 **Best Bets** Rima Suqi
Fun flip-flops, kitschy coconut cups, Hawaiian Hilfiger bikinis, and more

40 **Sales & Bargains**
Pack in the summer fun with a playful picnic basket

41 **Cue Best of the Week**

Critics

42 **Movies:** Peter Rainer
Attack of the Clones returns (almost) to the greatness of the original *Star Wars* films

45 **Books:** John Homans
David Halberstam's overprotective homage to the hero firemen of 9/11

46 **Theater:** John Simon
The Producers' new cast departs little from the original; a concert version of *The Pajama Game* charms

47 **Art:** Mark Stevens
At the Grey Art Gallery, a photography exhibit on the complexity of childhood

48 **Classical Music:** Peter G. Davis
Paulus's *Heloise and Abelard* is more masterful than its critics realize

49 **John Leonard's TV Notes**

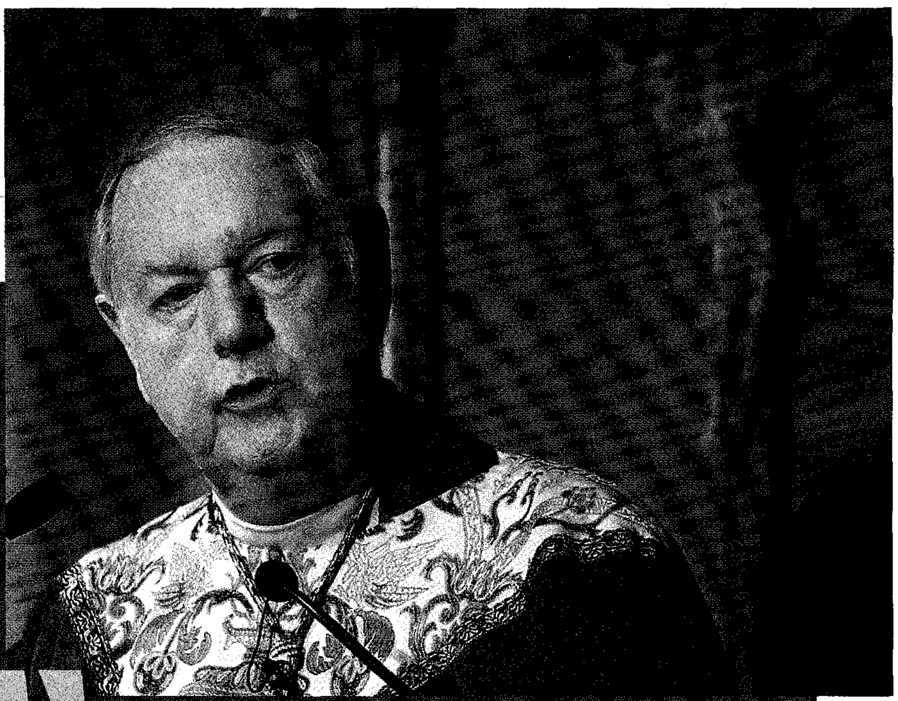
50 **Underground Gourmet:** Raisfeld & Patronite
Freshness-obsessed fare from Sara Jenkins at Patio Dining

51 **Listings**

84 **Classifieds/Personals/Real Estate**

96 **'Cue' Crossword:** Maura B. Jacobson

'Guardian' Crossword



> "He thinks the innocent priests and the church are the martyrs in this, not the kids. **He just doesn't get what people are angry about.**" —A New York priest, page 26

20 Baby Talk By Vanessa Grigoriadis

Like Cinderella at the ball, a remarkable number of New York women who've been blithely enjoying the single life are suddenly feeling that the party's over. Not only do they need to beat the clock if they want to have children, but the gender equality they've taken for granted—on the job and off—suddenly looks like a cruel joke. They can't help noticing: Men aren't the ones being warned to settle down, before it's too late. Good-bye, *Sex and the City*. Hello, *Bringing Up Baby*.

26 Cardinal in Crisis By Chris Smith

The Archbishop of New York serves two constituencies that don't always converge: the church itself and the city's 2 million Catholics. Cardinal O'Connor seemed most devoted to the latter; his successor, Cardinal Edward Egan, a former Vatican lawyer, to the former. Egan has cleaned up much of the fiscal mess O'Connor left behind, but he's shown little interest in the flock, and his public face in the pedophile crisis has been legalistic, at best. It's not playing in New York. But does it play in Rome?

32 The New Girl By Katherine Rosman

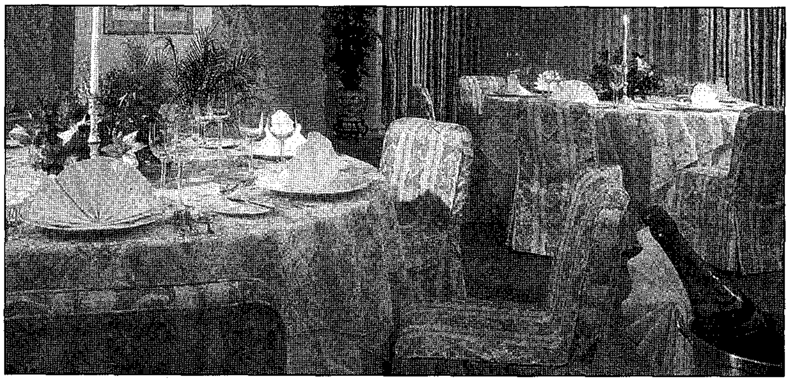
Dayssi Olarte de Kanavos is hardly the stuff of which socialites are made—she's from Colombia, by way of Queens, and her developer husband is not megarich, not superrich, merely rich. But this self-described "full-time mom" has used her dazzling looks, her considerable charm, and her organizational talents (not to mention expert navigation of the social press) to leverage herself into their midst. Is Kanavos guilty of—*gulp!*—social climbing, as some detractors suggest, or just good intentions?

ON THE COVER: ILLUSTRATION BY NIAGARA.

May 20, 2002—VOL. 35, NO. 17. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 25 & Apr. 1; June 24 & July 1; July 29 & Aug. 5; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

PHOTOGRAPH BY AP/WIDE WORLD PHOTOS.

More than you've ever dreamed of.
For less than you've ever imagined.

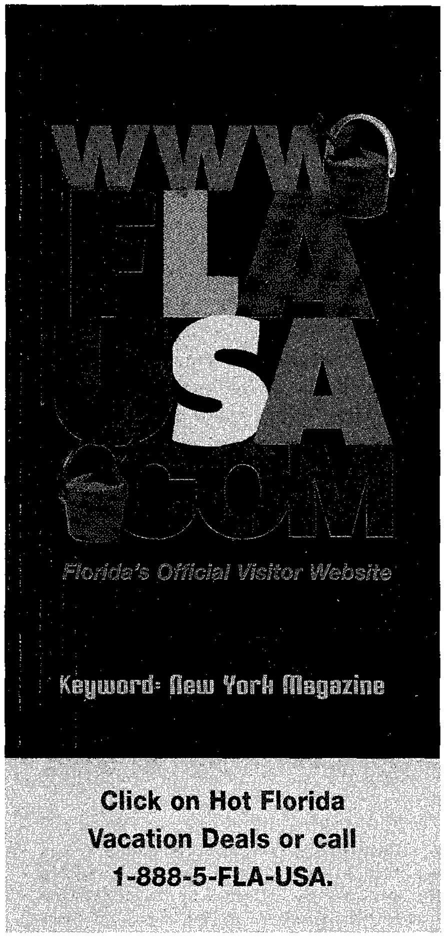


You've dreamed of the perfect setting for your affair. The Upper East Side, of course. A place where elegance isn't ordinary. And exclusiveness is never pretentious. A place where guests have individual menus prepared with the attentiveness of the finest restaurant, and service is in an unobtrusive manner. A place that feels more expensive than it really is. A place that's called The Mark.

Contact our Catering Department at 212-744-4300 for an appointment.

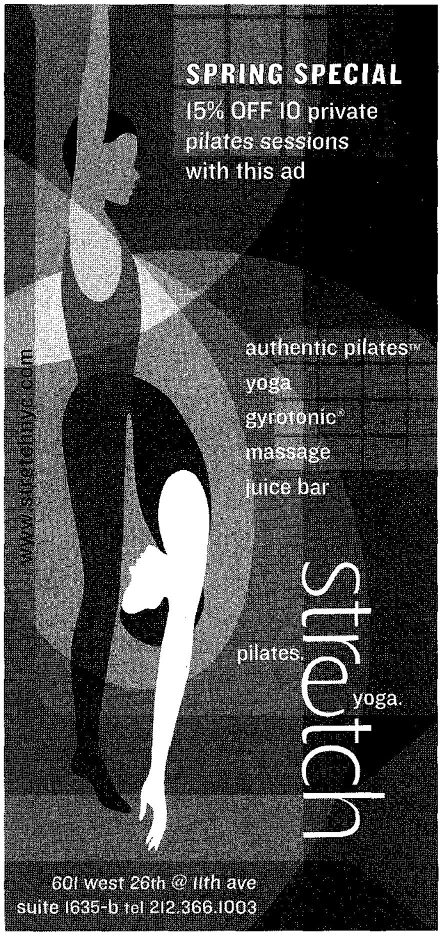
THE MARK
NEW YORK
SM

Madison Avenue at East 77th Street, New York. Call 212-744-4300 or 1-800-THE MARK



WWW.
FLA
USA
.COM
Florida's Official Visitor Website
Keyword: New York Magazine

Click on Hot Florida
Vacation Deals or call
1-888-5-FLA-USA.



Between the Lines

THINK OF IT AS FEEDING THE HAND THAT BITES you. Michael Wolff was recently awarded a 2002 National Magazine Award for his column, "This Media Life," in these pages. Our first reaction was that it was the rather remarkable triumph of someone who's made a career out of pursuing—and often skewering—the most powerful people in his own profession. His fearlessness is one of the column's signature pleasures.

But this is more than mere "gotcha." Wolff's subjects happen to be the principal players in the soap opera that is the New York media universe—Tina, Rupert, Si, Mort, et al. Hence his purview is not only press issues and grand (okay, grandiose) media strategies but ambition, Schadenfreude, the rise and fall of reputations, how personality affects what we read on the page or see on our TVs. His column not only scrutinizes the media business with stunning insight but also captures in perfect pitch the tenor of the table talk at Michael's Restaurant, where gleefully caustic media gossip is exchanged daily over Cobb salad.

Wolff began his career as a journalist in the seventies, which is the magazine-writing equivalent of the late Renaissance. He worked at the New York *Times;* wrote a tense, stylish nonfiction book called *White Kids;* flirted with Hollywood; got a contract for a novel, which he, excruciatingly, didn't write; started a new-media company that soared and then, spectacularly, went out of business; wrote a great book about it, *Burn Rate,* on the strength of which he was hired by *New York.*

In short, Wolff has had plenty of firsthand training in media success (also, pace Gore Vidal, in what it's like to see *friends* succeed), media failure, and media drift, and all these things inform his column. But it also takes nerve to write well and honestly about oneself—usually more nerve than it takes to skewer the powerful.

Writing about a world that we should know as well as he does—we're living in it, after all—he shocks us by saying things we hadn't noticed but, come to think of it, agree with completely. And he is also, for our money, one of the very best writers in this city of great writers.

All of which is to say: We were a little surprised that Michael Wolff came away with a National Magazine Award, but we think it was a pretty smart call.

Congratulations, Michael. ■

Letters

> It's the military's history of being on the front lines of equality that makes 'Don't ask, don't tell' such a travesty.
>
> —Robert Stears

Queers As Folk

Danny Roberts writes: "The military's role is not to advance social issues. That's Hollywood's job" ["Love and War," April 29]. But a glance at recent history doesn't bear this out. After all, it was the armed forces that advanced the equality of minorities long before the 1964 Civil Rights Act—in 1948, President Truman ended racial segregation in all branches of the armed forces while Hollywood was still stereotyping African-Americans. Hollywood never advanced a social agenda it couldn't make money from. It's the military's history of being on the front lines of equality that makes "Don't ask, don't tell" such a travesty. Gay people need the U.S. military in our battle for equality.

Robert Stears, MANHATTAN

Your "Gay Life Now" issue had one excellent article on the day-to-day life of gay and lesbian teens, but otherwise the cover should have read GAY NIGHTLIFE NOW, since everything else had some kind of entertainment angle. A less shallow look at New York's current queer culture would have at least paid lip service to the hundreds of gay and lesbian professional, religious, school, health, athletic, and cultural organizations that have literally changed this generation's lives. Once-novel groups such as the Gay Men's Chorus and Front Runners celebrated their twentieth anniversaries not long ago. I go out clubbing all the time, but even I get sick of gratuitous photo spreads of straight go-go boys who shake it at gay discos. Enough!

Charlie Carson, MANHATTAN

It is ironic that you included a gay family in your "Style" issue [April 8] but the focus in your "Gay Life Now" issue [April 29] was on drug addiction (crystal meth), go-go dancers, and the post-Giuliani proliferation of sex clubs. This makes me wonder if we gay families are considered part of the fabric of "gay life now"—or just a stylish footnote.

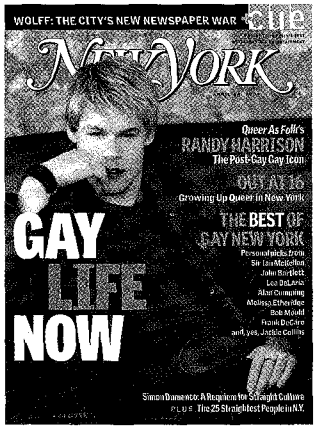
Jeffrey Goodman, MANHATTAN

Here we go again. More stories about gay people and drugs, drugs, drugs. What about the rest of us who get up every day, go to work, go home, and do it all over again the next day? There are many committed couples who do not patronize sex clubs—but I guess they are too boring to write about.

Mark Miller, MANHATTAN

The epidemic of crystal-meth use among gay men in this city (and across the nation) is likely to end up being as damaging to us as was HIV ["Crystal Ball," by Ethan Brown, April 29]. In recent years, I have lost more friends and colleagues to this nasty, all-consuming powder than I have to the gay plague itself. Only with methamphetamine, it is often a case of dead men walking: Their bodies still function, but their brains seem to have been eaten away or short-circuited. It's high time gay leaders and the gay press gave this crisis the attention and urgency it merits. Congratulations for having the courage to deal with a topic many leaders in the gay community would prefer to keep under wraps.

Mike Barr, MANHATTAN



Great piece by Ethan Brown on the toll the crystal-meth epidemic is taking on New York's gay men. With crystal users, sexual activity becomes more like an extreme sport (how long, how many, how strenuous) rather than the sharing of pleasure and attention between two (or more) participants. And by the way, the term *crystal dick* doesn't refer to potent priapism but to a state in which drug-addled sexual desire is accompanied by penile flaccidity and an inability to have an orgasm. How else could a man masturbate for three days straight?

Peter McQuaid, LOS ANGELES, CALIF.

Though I appreciated the pieces on gay teens and the rise of crystal use in our community, I would have liked to see a piece about any of the great nonprofit organizations in the city working to make the city, and world, a better place for the GLBT community. It is because of groups like these that fifteen-minute icons like Danny and Randy are able to strut their stuff on Showtime and make a "good living on the lecture circuit." The very nature of their celebrity means that they experience life, gay or otherwise, in a way far removed from the reality of gay life.

Fred Humphrey, MANHATTAN

Thanks for a great cover story on *Queer As Folk* actor Randy Harrison ["The Post-Gay Gay Icon," April 29]. The question is, will Randy go on to be an established "mainstream" male superstar in the movies or television? Showbiz accepts lesbians like Ellen and Rosie, but with openly gay men it is tougher. Maybe the time has come.

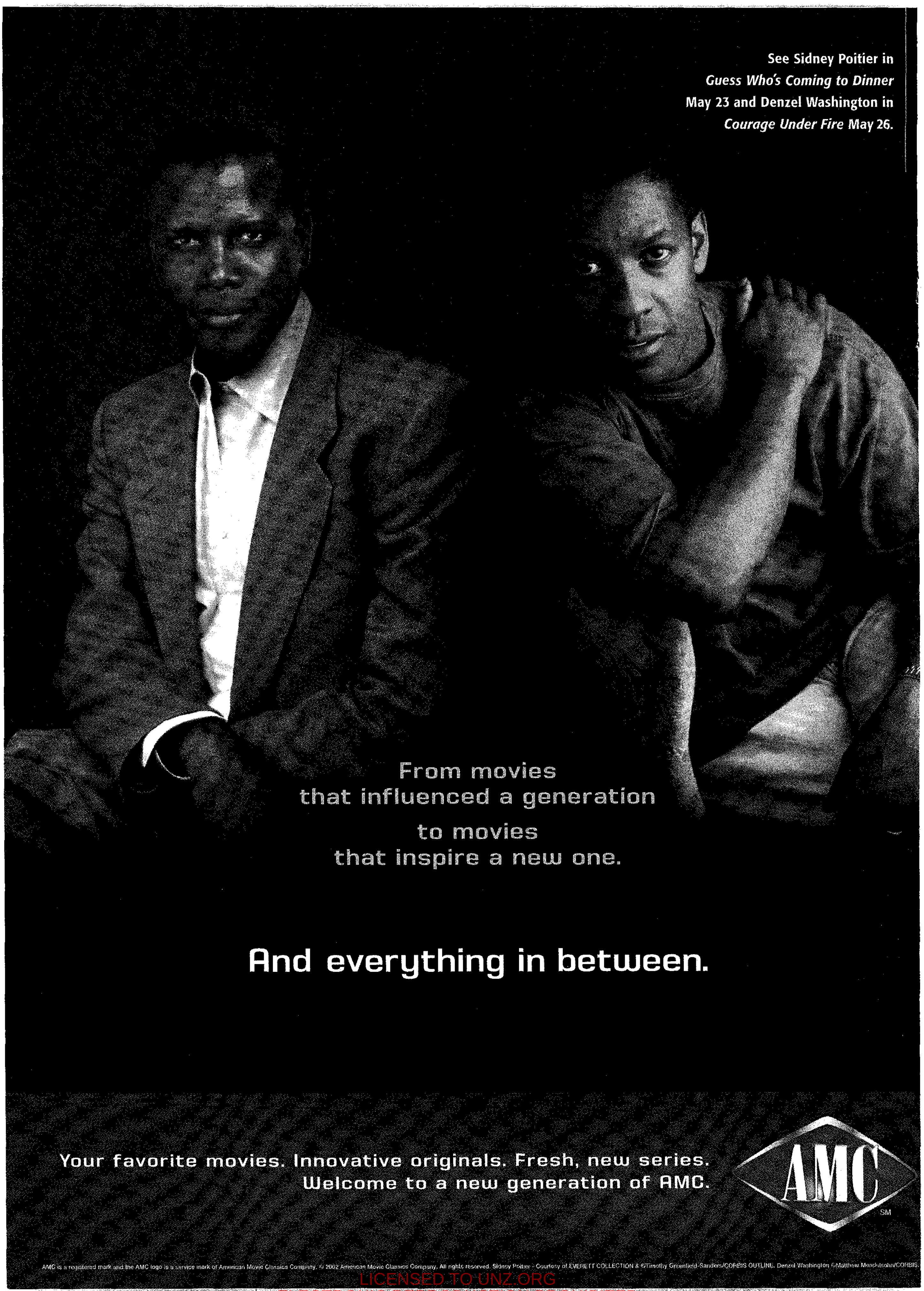
Bill Boushka, MINNEAPOLIS, MINN.

NYMETRO.COM

Dining in? Come to New York Metro, where the culinary superstars—from Jean-Georges to Bobby Flay—will help you cook up a perfect evening.

Log on to nymetro.com/dining for dishes from dozens of New York's top chefs.

NEWYORKMETRO.COM Check out our Website, where you can search back issues like "The Best of New York," "Holiday Gifts," and "52 Weekends," as well as an extensive archive of critics and columnists. **LETTERS TO THE EDITOR** may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, or sent via e-mail to NYletters@newyorkmag.com. Please include a daytime phone number.



See Sidney Poitier in
Guess Who's Coming to Dinner
May 23 and Denzel Washington in
Courage Under Fire May 26.

From movies
that influenced a generation
to movies
that inspire a new one.

And everything in between.

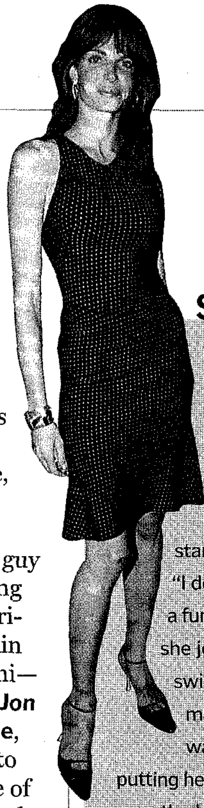
Your favorite movies. Innovative originals. Fresh, new series.
Welcome to a new generation of AMC.

AMC℠

AMC is a registered mark and the AMC logo is a service mark of American Movie Classics Company. © 2002 American Movie Classics Company. All rights reserved. Sidney Poitier - Courtesy of EVERETT COLLECTION & ©Timothy Greenfield-Sanders/CORBIS OUTLINE. Denzel Washington ©Matthew Mendelsohn/CORBIS.

Intelligencer

By Marc S. Malkin

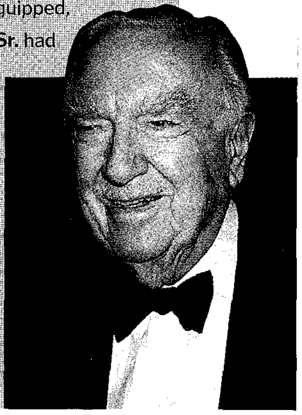


So . . . Do You Get HBO With That?

Guests at the PAX 2002 Benefit Gala and Awards on April 29 were not amused when the emcee, Tony and Emmy winner **Mandy Patinkin**, put his African-American cable guy up for auction. Lamenting the lack of African-Americans at the event, Patinkin told the crowd at Cipriani—which included Senator **Jon Corzine**, **Dominick Dunne**, and **Russell Simmons**—to get to know more people of color. Then Patinkin asked the cable guy to stand up and take a bow. "I felt that it was patronizing and racist," a partygoer told us. Another African-American guest told us that he was so insulted that he walked out. "Mandy's heart was in the right place," PAX co-founder **Dan Gross** insists. "The point that he was making was the need for more diversity." The cable guy and his services went for $5,000.

Stargazing at the Tribeca Film Festival

Walter Cronkite may be 85 years old, but he still has a way with the ladies. During **Graydon Carter** and **Robert De Niro**'s Tribeca Film Festival party at the State Supreme Courthouse last week, we overheard **John McEnroe** telling **Lauren Bacall** how good she looked. Bacall cracked, "It's a miracle I'm still standing upright." Cronkite, who was nearby with his wife, **Betsy**, smiled, patted his lap, and said, *"You can sit right here, sweetie."* . . . *Earlier,* **Stephanie Seymour** *griped about the paparazzi.* "I wish I could just walk by and have them take pictures like that," she said. "But when I have to just stand there, I get so nervous." At which point her hubby, **Peter Brant**, gallantly quipped, "I don't ever take a good picture. Period." . . . Firecracker socialite **Ginny Bond Sr.** had a fun time going through the metal detectors. "It must be from my diamonds," she joked after the buzzer went off. When another alarm sounded as a guard swiped a wand over her bosom, she winked, cooing, "Oh, that's just my pacemaker." . . . **Donna Karan**, who was on crutches because of her broken knee, was groaning with friends about how much pain her physical therapist was putting her through and how he won't let her return to yoga: "I just wanted to hit him over the head with my crutches." . . . Also in pain was *Interview* publisher **Sandra Brant**. Despite having fractured her right foot in dance class, she donned heels and not only limped her way to the Tribeca shindig but later headed to Town to celebrate **Dennis Hopper**'s painting exhibit at the Hugo Boss flagship store. She left at midnight: "I have to get up early for a CAT scan—on my foot!"



Heatherette Designs Some Killer Looks

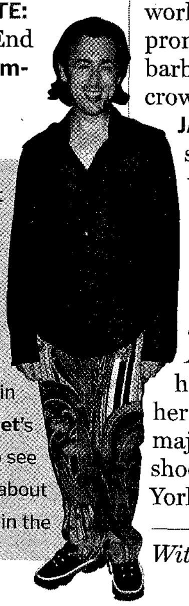
While **Richie Rich** and **Traver Rains** have been busy readying their Heatherette boutique, which will open on the Lower East Side in June, they've also been talking to Hollywood. The fashion house was recently asked to dress **Chloë Sevigny** for her role as a wannabe club kid in *Party Monster,* the movie based on the book *Disco Bloodbath,* about **Michael Alig**, the nightlife promoter who murdered his drug dealer, Angel Melendez, and dumped his body in the East River. The filmmakers liked what they saw so much, they've asked Rich and Rains to help outfit **Macaulay Culkin**, who plays Alig, and **Seth Green**, who plays *Bloodbath* author **James St. James**.

HAMPTONS UPDATE: Buzz on the East End is that **Mayor Bloomberg** has rented a place on Gin Lane in Southampton, not far from **Alfred Taubman** and **Marty Richards**. . . . Celebrity fitness guru **Radu** is going to be using the Star Room (formerly the gay bar Swa) in Wainscott and its surrounding property for early-morning and weekend workouts. Don't worry, he promises to remove the barbells before the lunch crowd arrives.

JAZZED UP: We hear jazz superstar **Diana Krall** will make her big-screen acting debut opposite **Christina Ricci**, **Jason Biggs**, **Glenn Close**, and **Danny DeVito** in **Woody Allen**'s next movie, *Anything Else.* Allen hasn't told Krall what her role is, only that it's a major speaking part. She'll shoot her scenes in New York City in June.

With Catherine Townsend.

Alan Cumming Takes a Crack at the Pope



Alan Cumming can't slow down. First, the Tony Award–winning actor is working to get the pilot of *Zero Effect,* a television show based on the 1998 movie of the same name, picked up by a network. As it is, he'll be on a book tour this fall, promoting his first novel, *Tommy's Tale.* ("It's about a man who lives in London who shags around, does a lot of drugs, and then has a boyfriend who's quite fun, but he's got this ex-girlfriend too," Cumming tells us. "But then he realizes that he wants to be a parent and have a baby.") But that's not all. Cumming, his boyfriend **Ned Philippou**, and pal **Audrey Rosenberg** are starting a New York–based theater company called the Art Party in July. Their debut production, directed by Philippou, is the first English adaptation of **Jean Genet**'s *Querelle.* Cumming stars as a roller-skating pope who wears nothing under his robes. "You get to see my naked arse," he says. "When I did *Design for Living,* people were saying, 'Is there something about Alan Cumming's contract that says he has to have his bum out in every show?' But this time it's in the script, so I have to do it."

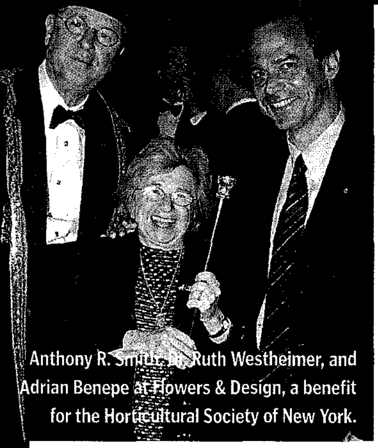
PHOTOGRAPHS: FROM TOP, PATRICK MCMULLAN; GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES.

Scene

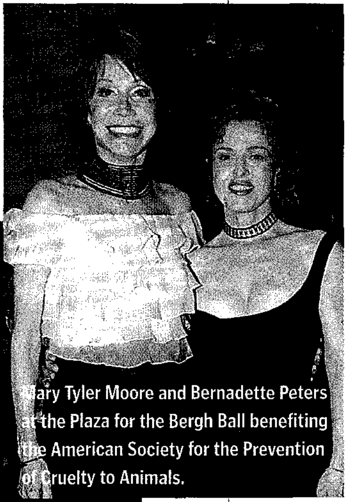
Todd English and Jamie Oliver at Del Frisco's for Chefs' Night Out.

Michelle Kessler Sanders, Edmundo Castillo, and Esther Cañadas at 1492 celebrating the opening of Castillo's shoe boutique on Mott Street.

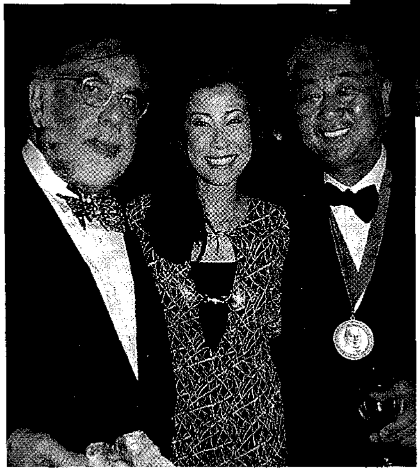
Kim Fields at Studio 450 for Target's RED party in support of LIFEbeat.


Anthony R. Smith, Dr. Ruth Westheimer, and Adrian Benepe at Flowers & Design, a benefit for the Horticultural Society of New York.

Heidi Albertsen and Jacqueline Anderson at the Whitney Museum for Madison Avenue: Where Fashion Meets Art.


Mary Tyler Moore and Bernadette Peters at the Plaza for the Bergh Ball benefiting the American Society for the Prevention of Cruelty to Animals.

Allison Stern at the opening of the La Prairie Spa at the new Ritz-Carlton Central Park.


Francis Ford Coppola, Lisa Ling, and Nobu Matsuhisa at the James Beard Foundation Awards.

Chloë Sevigny, Sharon and Ozzy Osbourne, and Greta Van Susteren at the Bloomberg News party in Washington.

Noshapalooza

Surveying the gastronomes gathered for the James Beard awards on May 6, *Law & Order* star **Stephanie March** summed it all up: "It's like a feeding frenzy with the world's greatest food." In one corner of the Marriott Marquis's ballroom, **Francis Ford Coppola** was tasting vanilla-spiced rabbit; in another, **Anthony Bourdain** was reaching for the clam seviche. And so many people were congratulating **Mario Batali** for winning the Best Chef NYC award that he barely got to eat a thing. **Lisa Ling** played hostess, which wasn't easy. "Hold on," she pleaded with photographers. "Do I have anything stuck in my teeth?" DAVID AMSDEN

Rock the Vote

Harrison Ford, Glenn Close, Raquel Welch, Chloë Sevigny, Drew Carey, Christie Brinkley, and **Shannen Doherty** all turned out for Bloomberg News's White House Correspondents' Dinner after-party in Washington on May 4. But the real stars were **Ozzy** and **Sharon Osbourne.** "We're just two rock-and-rollers," Sharon said as D.J. **Anita Sarko** welcomed them by blasting "Crazy Train." "It's such an honor that the president even knew Ozzy's name." (CNN anchor **Wolf Blitzer** wasn't as up on current MTV events: "I'm ignorant on the subject.") Around midnight, Welch was looking for Ozzy. She had met him before. "It was years ago with **Alice Cooper**," she said. "I don't remember much, but there was a lot of black eye makeup." MARC S. MALKIN

Photographs by
Patrick McMullan

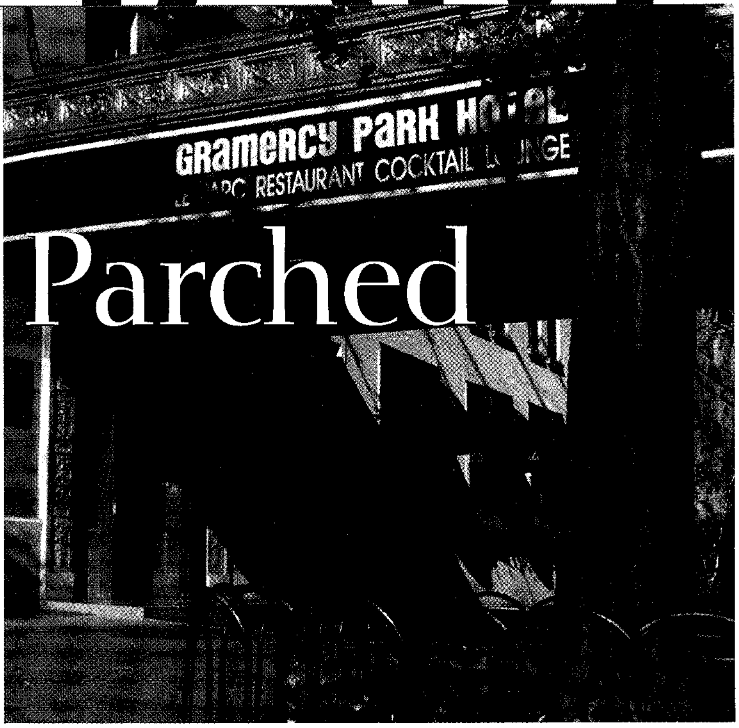
The great days in New York were just before you got there—Lewis Gannett

GOTHAM

Life in the New City

It seemed like a timeless institution—until a very mysterious last call. By Sarah Bernard

Gramercy Parched



Until now, the National Arts Club has been the address of choice for scandal and intrigue on Gramercy Park. But all that changed a few weeks ago, when the owners of the beloved but famously grungy Gramercy Park Hotel abruptly shut down their bar and restaurant. Word got out that the bar's staff would no longer be required just as Monday-night happy hour was about to begin: "They told us service would be suspended as of 1 A.M.," says a distraught habitué.

Rowdy rock stars were once the hotel's biggest headache, but recently, the Gramercy's difficulties have been in-house. In March, co-owner David Weissberg was arrested after police uncovered a stash of weapons—including a .357-caliber rifle and 548 rounds of ammunition—in the hotel basement.

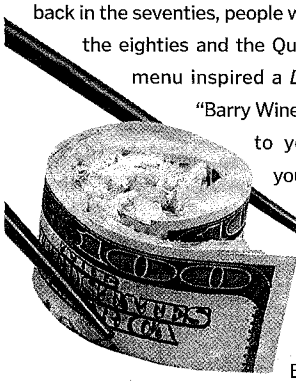
And now there's the mysterious shuttering. "The closing is a sad situation," says Eileen Tierney, a manager at the hotel. "But we can't do anything about it. If we do open again, it won't be before the end of the year."

The bar, which opened in 1929, has long attracted actors, Europeans, the occasional lanky model (the Elite agency's headquarters is around the block), and punk-rockers. Debbie Harry and Chris Stein took up residence for a time; the Clash were frequent visitors. "It was like the bar scene in *Star Wars*," says one photo editor. More recently, the mix was carbonated with celebs like John Waters, Chloë Sevigny, Terry Richardson, and Ethan Hawke. Locals enjoyed playing out their own personal dramas amid the boldface names. "One night, my boyfriend and I were breaking up," says Basia Zamorska, a stylist, "and Malcolm McLaren was sitting behind my boyfriend's shoulder."

Left high and dry by their favorite watering hole, neighbors have been shaking down their doormen for more information. Some speculate the owners may be looking to sell, perhaps to Gramercy Tavern's Danny Meyer, who lives across the street. "I actually lived in the hotel for about six months," he says fondly. Still, Meyer has no plans to further expand his empire, "though I could certainly deal with the commute."

What locals fear most is that their dive could go glitz. "Rande Gerber!" says a loyal lawyer. "That is the worst-case scenario: the 'Gramercy Whiskey.'" He grimaces. "Can you imagine?"

Money Roll



When the Palace Restaurant opened with a $50 prix fixe back in the seventies, people were shocked. Then came the eighties and the Quilted Giraffe, whose $75 menu inspired a *Daily News* critic to say "Barry Wine might as well hold a gun to your head and demand your wallet." In 2000, Alain Ducasse broke the $100 barrier with a $160 six-course meal, becoming the most extravagant in New York. But not for long . . .

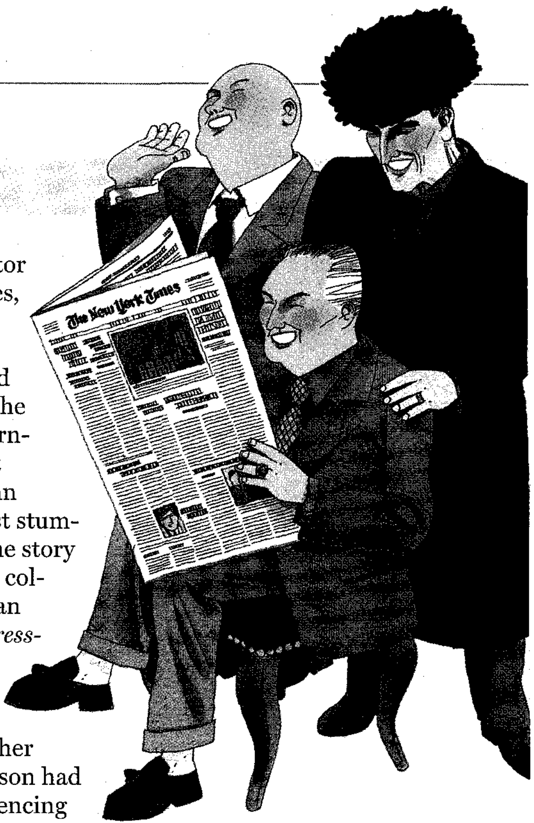
Masa Takayama, chef and owner of the Beverly Hills restaurant Ginza Sushiko—which has a $300 *per person* minimum—has inked a deal for a New York outpost in the new AOL Time Warner Building, set to open in Columbus Circle by August 2003. (The fourth floor, a veritable foodie heaven, will include the East Coast branch of Tom Keller's French Laundry and Jean-Georges Vongerichten's steakhouse, Prime.)

Once here, Takayama will set his sights even higher: "I will charge more," he declares. "Maybe $400 or $500 per person at dinner—without alcohol."

Takayama doesn't use menus, preferring to chat to diners about their preferences before whipping up a 25-course feast, featuring such delicacies as roasted sea urchin with snow crab, and poached foie gras with tosazu vinaigrette. Mmm, sounds delicious. Let's just hope that by the time Takayama has laid out his chopsticks, AOL Time Warner's stock will have bounced back enough for execs to actually dine there. BETH LANDMAN KEIL

PHOTOGRAPHS: TOP, ED MALITSKY/CORBIS; BOTTOM, ANDREW MCCAUL. SUSHI STYLED BY JEE LEVIN.

From Russia With Lies



Two weeks ago, observant readers of the New York *Times* may have noticed a curious “Editor’s Note” acknowledging that the paper’s former Moscow bureau chief, Patrick E. Tyler, had been completely snookered. It corrected a March piece that featured an interview with Captain Andrei Samorodov, who claimed to have served in one of Russia’s elite airborne units in Chechnya. He told of how swastika-sporting Army cadets had instigated several civilian killings.

Samorodov went on to say that he’d attempted to stop the violence, only to be threatened himself. Eventually he went AWOL, fled to Mexico, and managed to cross the border into the U.S., where, after six months in an INS detention center, he was finally granted asylum.

Besides being gripping journalism, the story was something of a Holy Grail for Tyler—and human-rights investigators—who had been trying to find witnesses to alleged massacres of Chechen civilians in 1999 at the hands of neo-Fascist military officers. The kind of story, in other words, that would make the Russian government squirm. Alas, it was all untrue—and the Russians, in a post–Cold War Le Carré remake, turned the tables on Tyler.

“I spent a lot of time in Chechnya,” says Tyler, who’s a particular favorite of executive editor Howell Raines, and on several occasions reported stories that “the Russian government was not happy to see in print.” He first stumbled across the story after seeing a column in the San Antonio *Express-News* by a reporter named Melissa Fletcher Stoeltje. Her son had been taking fencing lessons from Samorodov, and, moved by his plight, she asked readers to donate money to fly his family to join him. Fascinated by the idea of a post–Cold War defector, Tyler followed up with his article.

The Russians wasted no time in setting upon this target. First, *Izvestia* gleefully mocked his “sensational revelations,” then, availing itself of Samorodov’s service record, it reported that the soldier had in fact left the Army in 1993. The *Times* sent a reporter to Samorodov’s hometown to try to verify its account, to no avail. And finally, the Kremlin forced the *Times’* hand, threatening to hold a press conference trumpeting the error; the paper quickly printed a correction.

“I feel terrible that I didn’t smell the fraud,” says Tyler from his new office in D.C., where he took over from R. W. Apple last month as the *Times’* chief correspondent. “We ran the story because Samorodov had a compelling account and had been interviewed by the INS. . . . The thing that gnaws at me is that the Russians have tried to discredit every report of abuse in Chechnya.” And this time he helped them. CARL SWANSON

Remembering Kevyn Aucoin

Kevyn and I are—I mean were—exactly the same age, and we met at Richard Avedon’s studio when we were both 25. I was making clothes for a shoot, I was confused and intimidated, and Kevyn’s kindness got me through. We were at the same stage in our careers, and he made me realize you didn’t have to be a horror in the fashion world—he was just this amazingly warm beacon of light. He totally reassured me that day.

After that, he always did the makeup for my shows. He was painstaking and treated every face as a specific project. Even though he would have three or four assistants, the models would line up to wait for him personally. Naomi Campbell would not set one foot upon the catwalk until Kevyn had had his way with her.

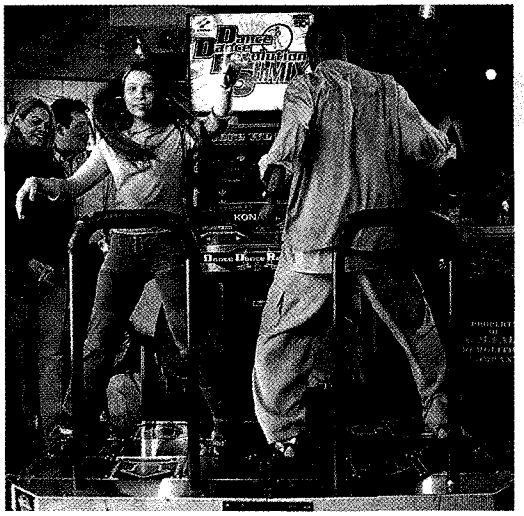
You could not have worked with Kevyn and not been his friend. I don’t think he had any idea he was going to die. I spoke to him a month ago, after someone told me he’d had a brain tumor. We talked for two hours and he was laughing at the idea of having survived it, of having lived through a brain tumor. I was like, “Kevyn, that’s hilarious!” He talked about having lost hope the first time around, but then the operation was such a success . . . I mean, you never feel right living in New York, do you, since it’s such a hectic lifestyle? But he was saying that he’d always had all these little ailments, and after the operation they just completely disappeared.

I last saw him at Liza Minnelli’s wedding—he did her makeup and he came scurrying down the aisle, and there was some drama, and I thought, *Oh, he’s back to normal!* And he looked just gorgeous, young, thin.

Just like me, he was also an ugly duckling, and for Kevyn, well, his life’s work was a product of his feeling physically unattractive, and he rose above it. He managed to assume the power of someone who makes others beautiful. It’s a comfort to know such a nice person could succeed. ISAAC MIZRAHI

PHOTOGRAPH: BOTTOM, HENRY MCGEE/GLOBE PHOTOS. ILLUSTRATION BY JORGE COLOMBO.

Dance Away the Heartache



It is essential to establish, early in your Dance Dance Revolution career, whether you're a freestyler or a techie. Anthony Carella, an 18-year-old college freshman from Brooklyn—and a hard-hitting techie—started going to arcades to play the video game about six months ago. He'd just broken up with his girlfriend, and he found solace in the game, which works like this: A computer plays a song (like Madonna's "Holiday," or something equally familiar), and the player has to keep up with moves shown on a screen. The "dance floor" has four panels that light up in time to the music. For anyone who remembers the eighties (and really, who doesn't these days?), it's like playing Simon—but with your whole body.

DDR is *very* big in Japan, where it's all but replaced karaoke, and now it's poised to take over the arcades of Times Square and Chinatown, where, on most afternoons, a crowd can be found watching the sweaty, frantic kids play. There's a group from FIT that monopolizes the machine at Broadway City on 42nd Street on weekdays, and teenagers from the outer boroughs ride in on Saturday night to line up with fists full of tokens.

The quest for points (a techie's golden ring) has been a welcome distraction for the lovelorn Carella. "The game has proved to me that I can accomplish a lot," he says proudly. "Like, I didn't know what a good memory I had." And it provides plenty of compliments. "You are too cool!" the machine's androgynous voice tells him over and over. "You're my dancing hero!"

Freestylers don't worry so much about points: They pick a song with a relatively slow beat and embellish with flips and twirls. They'll use their hands, sometimes, to hit the pad, bending and arching to get there. Shannon Jones, an Afro'd 17-year-old from East Flatbush, even leapfrogs on and off the machine without missing a beat.

Kevin Loughran, a tall, gangly NYU senior (and a serious techie), comes to Broadway City twice a week for three hours at a time, and is usually found staring intensely at the screen, sweat staining the collar of his polo shirt. His feet move with robotic precision, but he's not really . . . *dancing*. "I figure it's a workout," he says with a shrug. "It's instead of going to the gym."

"I've lost a lot of weight playing DDR," agrees Rachel Brauer, a 17-year-old with lavender hair who is a highly skilled techie. (She calls her method PA, for Perfect Attack.) "And we don't even try to go to clubs," she adds. "Why would you when you can play DDR?" AMY LAROCCA

Six Drinks Under

On a recent Saturday evening, Roger, a 30-year-old fashion executive, was sitting in the Urge Lounge, a gay bar in the East Village, when his gin-and-tonic suddenly tipped over. "I looked at my friend and I was like, 'You spilled my drink!' " says Roger. "But then the bartender said, 'Nope, it was probably the ghost,' " and poured him another. A few minutes later, that glass tipped over, too.

Welcome to the *Gay Twilight Zone*. Urge owners Dennis Glenn and Rudy Guida think their bar, at 33 Second Avenue, is haunted. Not only was the building home to the Buen Pastor funeral parlor for 40 years, but during renovations last summer, things became positively spooky. Toilets would suddenly flush, doorbells rang on their own, and lights that were turned off at night were mysteriously on again come morning. Then one day a piece of plaster came flying up from the basement and cut Guida's arm. "It smacked Rudy, and he started screaming that I was throwing things at him," Glenn recalls.

So, who were they gonna call? A ghostbuster. Shortly before opening day, they flew a Cuban spiritualist up from Florida to investigate. After burning some incense and scattering a few shells on the ground, he proclaimed the place inhabited by three spirits: two bad, one good. To get rid of the bad ones, he recommended installing two palm trees by the door and releasing two white doves, which were supposed to take the poltergeists with them.

Alas, things did not go quite according to plan (at least as far as their neighbors were concerned). The first dove squatted on the roof of a restaurant on the block, and after the owner tried to return the bird to Glenn and Guida, a *Times* critic promptly panned his place.

"The Cuban guy told us that you should never touch the doves because they were full of evil," says Glenn. The remaining bird perched on the awning of the Hole, a nearby gay bar, until one night, during a thunderstorm, the awning collapsed onto a passerby (who was not hurt). Neither bird has been seen since.

As for the good ghost, he's still there. The spiritualist even identified him as one Mark Galliano, a fiftysomething man with white hair and flip-flops. This wasn't the first time the bar owners had heard about him. A staffer from the funeral home told them she'd get calls in the middle of the night from people saying a man with white hair was sitting in the window.

Maybe Galliano's just a mischievous queer spirit looking for a good time. "When we're busy, I'm sure he's around," Guida says. "He's just one of the guys." In other words: He's here. He's a ghost. Get used to it. MARC S. MALKIN

PHOTOGRAPH: TOP, SCOTT JONES. ILLUSTRATION BY JESSICA KASPER.

Michael Wolff THIS MEDIA LIFE

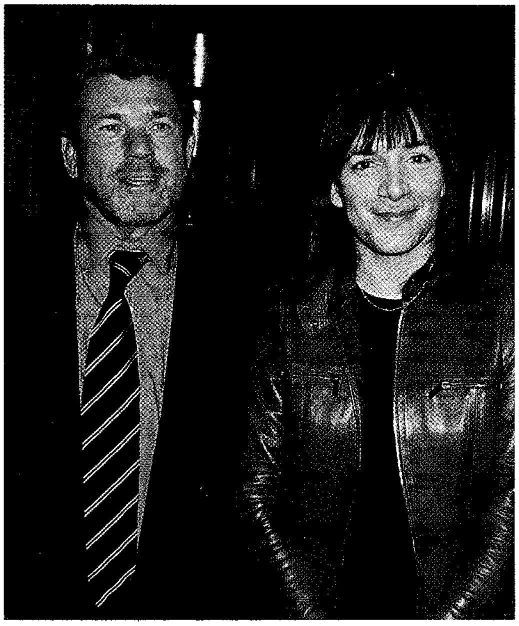
The Odd Couple

His *Rolling Stone* is in trouble, but at least he's got Bonnie Fuller working her black magic at *Us Weekly*. Now all Jann Wenner has to do is find a rock-and-roll Bonnie to save his flagship.

JANN WENNER AND BONNIE FULLER LOOK alike. They're about the same size, and both are always very turned out—Bonnie has her signature bangs and Jann has his fancy hair—and their eyes work the crowd in a similar, miss-nothing way. In a big gathering, especially a gathering of one's peers, some people narrow their focus—they don't really want to see or be seen—and others, like Jann and Bonnie, take everything in, measure, deduce, figure out friend or foe, admirer or mocker. Most of all, perhaps, they are calibrating everybody else's awareness of them. It gives a certain look.

So there we were at the National Magazine Awards, the Oscars, as we'd like to think, of our business. Thirteen hundred magazine people crammed into the multitiered (although you certainly don't want to be in the upper tiers) grand ballroom at the Waldorf. I was focused on Jann and Bonnie as part of my own effort, because I was up for an award, to be invisible, or out-of-body. I didn't trust myself as a winner or loser. Whereas Jann and Bonnie, just a table away, seemed innately public—and prepared. Staged. Ready to be seen in any variation of success and failure. Together—because Bonnie now works for Jann, and Jann is now uniquely dependent on Bonnie—they were like figure skaters in a complicated doubles routine.

Jann, of course, has been public for more than 30 years. Iconic. Durably iconic. He was certainly the most famous person in the room (among his accomplishments was to have, over the years, won many of these awards). And, save for Si Newhouse, possibly the wealthiest person there. What's more, he is an owner-editor (a dying breed—a dead breed, in fact). And his company, which received nominations this year for its magazine *Men's Journal* and in the stepchild category of online achievement for *Rolling Stone*, is something that hardly exists anymore, an independent magazine publisher. But for all that achievement, there wasn't anyone in the room who didn't know that his stature and wealth were, at this moment, about as fragile as they could be—that in the reverse sweepstakes of who would be the biggest loser of the current magazine recession, it could be Wenner Media.



MR. AND MRS. WENNER MEDIA: Jann and Bonnie at the Waldorf.

Bonnie, for her part, is just an employee—but with no less public a career. You hire Bonnie because she's supposed to know something about speaking to millions of nameless women, about their mass-market desires. She's a vulgarizer and a titillator—but fashionably so. She'd come out of Canada to run *YM*, the girls' teen magazine, giving it a boy-crazy spin. Then Hearst had hired her to launch the American *Marie Claire* and then run *Cosmo*. Then Condé Nast got her to run *Glamour*. You hired Bonnie not *just* because she might know how to talk to these unknown women and girls. But, too, because she got publicity. (David Granger, editor-in-chief of *Esquire*, would tell David Carr at the *Times*, for the next-day story on the event, "We are editors . . . We're boring." But that was, in some sense, a class distinction, separating Granger from editors like Bonnie who were certainly not boring.) Publicity trails her; it's like an aura around her—the Tina Brown–Anna Wintour–Helen Gurley Brown aura. Bonnie also got fired for her publicity talents. She had no ability to restrain her public needs—no ability not to live her career machinations large (at Condé Nast, she was dumped, at least in part, for campaigning for the *Harper's Bazaar* job while she still held the *Glamour* position). Now Bonnie had come to Wenner Media's *Us Weekly*, which had been unable to find an audience or identity or to stem its big losses since it began weekly publication two years ago in a vainglorious effort to compete with *People*.

SO WHATEVER ANXIETY I WAS FEELing at the Waldorf that afternoon, I was, at least, not Jann or Bonnie. To win something at an awards ceremony like this is not to succeed, and to lose is not to fail. (The fact that *The New Yorker*, a semi-subsidized publication, wins all the time seems to confirm this sense of there being little at stake.) It's very safe anxiety: Whatever happens, you're the same person—you get to go home to your house. For Jann and Bonnie, on the other hand, it would be curtains if they lost the magazine game they were playing. Jann could even, possibly, lose his house (all of them).

Earlier in the week, Jann had announced that he was firing Bob Love, the editor of *Rolling Stone*. Jann had thereby acknowledged what everyone knew: *Rolling Stone*, a model of magazine publishing, among the

PHOTOGRAPH BY ROBIN PLATZER.

most successful magazines of the seventies, eighties, and nineties, a cultural milestone, was in big trouble. In fact, in some oddly naked way, Jann seemed to keep going out of his way to publicly announce *Rolling Stone*'s troubles. *Blender,* he said, the upstart music magazine spun off from the upstart men's magazine *Maxim,* was a serious competitor. By his acknowledgment, he promptly increased the force of the competition. (Neither *Blender* nor *Maxim,* the most successful magazine of the era, was nominated for any awards.)

In an almost painful act of public expiation, Jann began to speculate about the ways that *Rolling Stone* would have to change. Already, he was imposing a hard-and-fast word count—no more of *Rolling Stone*'s famous epic-length articles. What's more, he seemed to dub Mark Golin, the former *Maxim* editor and beer-and-babes epicure (and Bonnie Fuller protégé), the front-runner for the job.

And then there's his *Us* mess. So far, his only real success with *Us* has been to recruit Disney to be his partner and share his losses. Even his longtime editor, Terry McDonell (who had worked with Jann, in some famous feat of magazine endurance, on and off for nearly 30 years), recently fled the job for the editorship of *Sports Illustrated.*

Of course, everybody having lunch at the Waldorf has cost overruns and circulation problems and personnel defections, and competitors up the wazoo. But Jann, in addition to those everyday bummers, has more epic struggles: He's fighting cultural and generational and Zeitgeist battles (in fact, many others are facing those same issues, but not as personally as Jann is). He has to face down the Britney-MTV-*Maxim* culture. He has to hold on to his very youthfulness—just as *Rolling Stone*'s great 34-year footprint in the middle of youth culture is eroding, disappearing. He is, too, the victim of something larger: the end of the music business as we know it—there are simply no profits in music anymore, no new ruling class of rock-and-rollsters. He'd risen up with the growth of the music industry—now it could take him down.

Then, too, the devil's bargain at the heart of *Rolling Stone*'s profits, that the magazine was a good way to sell cigarettes to 14-year-olds, had finally come undone. Cigarette companies had been forced out of youth-market publications. (*Rolling Stone*'s big circulation—1.27 million—was pumped as high as it was not least of all because cigarette companies would pay big-circ advertising prices. That hustle was now gone.)

Everybody knew that something major was passing—indeed, when *Vibe* took one of the big awards of the day at the Waldorf, did anyone even think of *Rolling Stone*?

AS AN EDITOR-OWNER, AS CULTURAL AVATAR, as iconic figure, as overindulged personality, Jann has often been compared to Hugh Hefner (indeed, at past Waldorf luncheons, both had won hall-of-fame awards).

In the mid-seventies, the *Playboy* empire had suddenly encountered a second revolution in sexuality (the age of porn) and the rise of new competitors, *Penthouse* and then *Hustler. Playboy*'s very existence hung in the balance for quite a few years, until, with Hef shuttled aside and his managerial daughter Christie put in his place, the business stabilized and achieved some modest profitability. It survived. Indeed, its arch-rival, *Penthouse,* is now at death's door. So even though *Playboy* has lost its cultural currency, its famous writers, and its big profits, it is still a hopeful magazine story. Could *Rolling Stone* find such a course?

Bonnie brings **vast news skills** to the *Us* enterprise—un-Jann talents for expressing **un-Jann-like aspirations.** What's more, she's as much a control freak as him. So far, **Jann seems to be acceding to her.**

If Jann were Hef, I was thinking, this might make Bonnie Fuller Christie. Could Bonnie and *Us* save Jann from his Hef-like jam?

Us Weekly is, really, the exact opposite of *Rolling Stone.* Where *Rolling Stone* was conceived as a passionate exercise, *Us* was a specifically cynical one. Jann thought he could do it by the numbers. If you imitated *People,* and displayed yourself next to *People,* you'd be able to take *x*-plus percent of the celebrity-magazine audience, with anything above *x* being profit. This was magazine science—magazine adulthood. It was also the way Jann would pass from editor-owner to mogul. The trouble was, *Us* never achieved more than *x*-minus percent of this audience.

In Bonnie Fuller, though, you could argue that Jann is abandoning his scientific method and turning to something of an artist. That in Bonnie, someone who a short time ago he might have disdained to sit at a lunch table with, much less trust his very Jann brand to, he is embracing true meretricious, fabulous, lower-than-low, princess-of-darkness magazine vulgarity, a genius at the border between seduction and tastelessness. Already her first few issues were going gangbusters off the newsstand. She's taking *Us*'s generic newsstand-celebrity approach and has begun to turn it into something truly and excitingly and originally tawdry.

What Jann is giving up, though, is not just stature and cultural standing but control. As editor-owner, he controls everything at Wenner Media. Over everyone in his empire he exercises an absolute kind of dominance (*Rolling Stone*'s offices are preternaturally neat—just one of Jann's fetishes). But he can't hope to do what Bonnie does. She's bringing vast new skills to the *Us* enterprise—un-Jann talents for expressing un-Jann-like aspirations. What's more, she's as much a control freak as Jann (they're both famously difficult to work for—chewing up each member of their staffs).

And so far, Jann does seem to be acceding to Bonnie—what choice does he have, especially if her newsstand numbers hold? They arrived together at the awards ceremony artfully joined at the hip. Mr. and Mrs. Wenner Media. Indeed, Jann could do worse, as he commences his search for a new editor at *Rolling Stone,* than find a rock-and-roll Bonnie.

OF COURSE, THE DISCOMFITING AND NOT-A-little-depressing point, I noted as I ate my salmon hodgepodge at the Waldorf, was that the best thing Jann could wish for was never to be nominated for another National Magazine Award. That was the fate you had to avoid, the high-blown tendency you couldn't give in to. Jann himself, for *Rolling Stone* to survive, was going to have to read his magazine and be, well, aghast—that was probably his only hope. And it was probably already hopeless. *Rolling Stone*'s legacy was too intelligent, its place in pop culture—a teen magazine with a national-affairs column!—too anachronistic, its interests in journalism too long-winded. As mass as *Rolling Stone,* over the course of its successful and satisfied years, had made itself, mass was now somewhere else. And Jann, you could see as he looked over the crowd for another Bonnie, was trying to figure where that place was and whom he could call to help him get there.

As for me, I won, for writing at much greater length than any magazine future that I can imagine will allow. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read at nymetro.com/archive/wolff.

Michael Tomasky THE CITY POLITIC

Speak Truth to Power

Despite his $5 billion deficit, the mayor won't challenge the governor to raise taxes (at least, not till after the election). Can Gifford Miller force Bloomberg's hand?

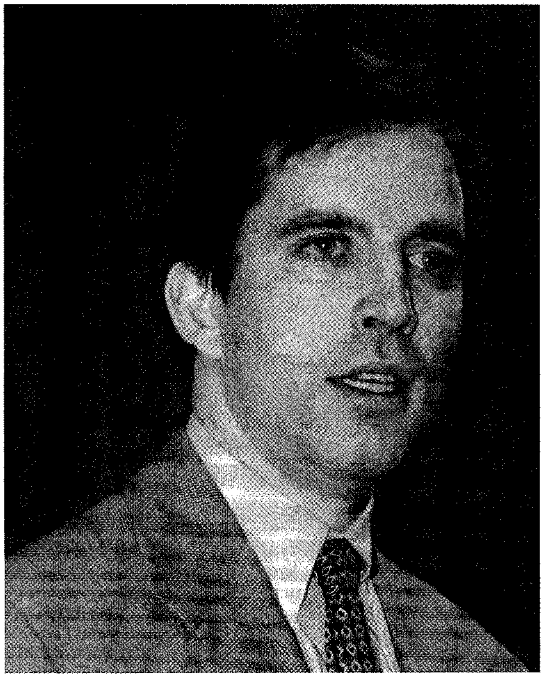
MY FAVORITE PITHY DEFINITION OF POLITICS comes from—well, as far as I can tell, from me. And it is this: Politics is leverage. That is, every so often, politicians do something because it's the right thing to do. But only the naive count on that. Usually, pols act because they're made to; some combination of interests and forces acquires a critical mass of leverage, creating a situation in which pols must, with greater enthusiasm or lesser, pull the trigger and act.

Which raises the question: Is there any such combination of forces at play in the city and Albany that can make the mayor and the governor consider the only fiscally prudent option available to them and raise—you read that right—taxes? Probably not. After all, this is, for the governor, an election year. Mayor Bloomberg understands this; no doubt has been *made* to understand it. And so he has decreed: No taxes this year under any circumstances.

But he has indicated recently that he would consider tax increases *next* year, which tells us two things. First, that his opposition to such an option—and that of Governor Pataki, who would have to sign off on any major tax levy—is a matter not of principle but of election-year politics. And second, that Bloomberg, praised for his prudence and sense of fairness, isn't doing one of the fundamental things a New York City mayor is supposed to do.

LET'S START WITH SOME FACTS. THE CITY FACES a deficit of $5 billion, more than 10 percent of the entire budget. Bloomberg wants to close it four ways: with $1.9 billion in service cuts; with one tax increase, on cigarettes; with $1.5 billion in borrowing; and finally, with $800 million in support from Albany and Washington.

A budget cut of just under $2 billion is a pretty hefty slice, but let's face it, most agencies can nip and tuck. A cigarette tax is easy, politically. It's the last two that are especially wobbly and worrisome. The borrowing smacks of the sort of sleight-of-hand that helped bring on the seventies fiscal crisis, and as for the commitments from Albany and Washington, quite a few experts wonder whether the mayor's hope is realistic, to put it in the mildest of terms. They can always put masking tape on a budget at the last minute and declare it "balanced," but in truth, that degree of borrowing can throw the coffers out of whack for years. The people who will pay are the people who always pay, and they don't write columns or belong to the chattering classes or send their kids to private schools.



DON'T FALL INTO THE GAP: City Council Speaker Gifford Miller last month.

Speaking of schools—one of the proposed cuts is $355 million to the Board of Education. This is a mayoral cut, strictly speaking, but the governor and the State Legislature will play a role in how big it finally ends up being. Now, staying on the subject of the schools, the mayor, as you know, wants control of the Board of Ed. So the parameters of the deal being sketched out now in Albany are as follows. The mayor will get control of the schools, possibly in the form of an eleven-member board on which he has a majority of votes (six, to the borough presidents' five). In return, that $355 million will be restored.

There are some, however, who want more than the mere restoration of a cut. This is where taxes come in. City Council Speaker Gifford Miller, along with a majority of members of the City Council and most members of the city delegations in both state houses, all egged on by the Working Families Party, support a small surcharge in the city's personal-income tax to be dedicated to schools. This group is largely Democratic but does include a few Republicans, among them Queens state senator Frank Padavan.

Under the proposals (there are two), a person earning $97,400 would pay an extra $118 to $142 a year. That's one meal with Danny Meyer, or not even. So it's not much to pay, and when set against savings such an earner would reap from the Bush tax cut—something three out of four New Yorkers voted against—he or she would still come out $2,000 ahead. The City Council's version of the proposal would bring in $398 million. Most of these same people would also very much like to see a restoration of the commuter tax, done away with by Albany in 1999, which would garner another $400 million or so. Both would mean $800 million less in borrowing and wishing—not to mention construction of new classrooms, and new textbooks for stu-

PHOTOGRAPH BY FRANCES M. ROBERTS.

dents currently working with Xeroxed copies of old ones (this is true; this year's state budget seeks a further reduction in the city's textbook allowances).

You may be saying: Fair enough on the commuter tax, but why throw more money at the sinkhole on Livingston Street? It's a legitimate question, and it's one I can't settle definitively in this space. But I can make two points: The Board of Ed has absorbed $3 billion in cuts over a decade; schools across the city have canceled sports programs, art and music classes, and other essentials. Also, it is the experience of this city that dedicated taxes *work*. In 1991, Mayor David Dinkins led the push for a surcharge (since ended) to hire 5,000 more police officers, which helped kick-start the dramatic crime reduction.

And so, back to leverage. What can make the mayor consider these proposals? Partly Giff Miller. He has pushed the tax issue adroitly and will start budget negotiations with the mayor's people soon. "The only reason it's unrealistic is that he says it's unrealistic," Miller says. "The minute he comes onboard, it becomes realistic." That can happen if city-area legislators in Albany say they'll block mayoral control of the schools unless Bloomberg signs on to the education tax. They may do that, but only if they, in turn, feel the pressure—from interest groups, public-school parents, and you (trust me, they won't get any from editorial boards).

A mayor is supposed to fight the governor on New York's behalf. **"Every mayor since Lindsay,"** says Assemblyman Scott Stringer, "has not only supported the commuter tax but asked for more."

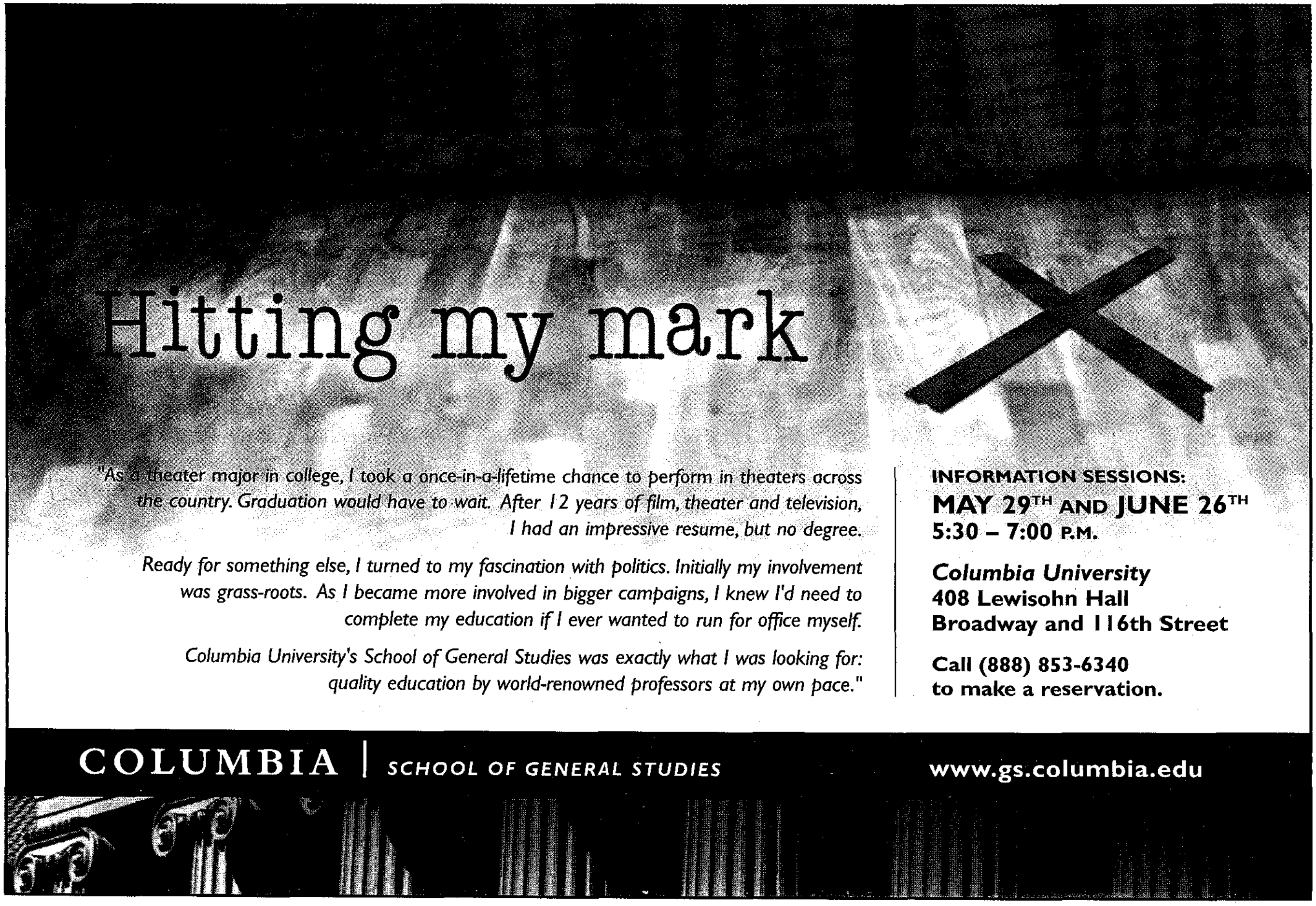
THAT BLOOMBERG WILL NOT CONSIDER THESE taxes this year, while signaling he may do so after Pataki (presumably) wins reelection, tells us a lot. A mayor is supposed to fight the governor on New York City's behalf. Every recent mayor has. "I've researched this," says Assemblyman Scott Stringer, who introduced a bill to reinstate the commuter tax. "Every mayor since Lindsay, when the tax was imposed, has not only supported it but asked for more."

But Bloomberg is catering to the governor's political needs, and he fears the wrath of the tax-phobic business Establishment. A mayor needs to keep that element happy. But a mayor who won with nearly half the Latino vote and a quarter of the black vote also has a constituency of public-school parents to whom he is answerable.

And say what you will about Mark Green, but there is utterly no doubt that if Green, labeled a racist last year by some, were the city's Democratic mayor, he would be fighting for his black and brown constituents and at the very least clamoring for restoration of the commuter tax. Even Rudy Giuliani, no tax-and-spender, howled when Albany furtively deep-sixed it. From Bloomberg, not a word.

You'll hear from him next year, when he faces another daunting gap and acknowledges that maybe taxes aren't so bad. And you'll be able to say "I told you so." ■

E-mail: tomasky@aol.com



"As a theater major in college, I took a once-in-a-lifetime chance to perform in theaters across the country. Graduation would have to wait. After 12 years of film, theater and television, I had an impressive resume, but no degree.

Ready for something else, I turned to my fascination with politics. Initially my involvement was grass-roots. As I became more involved in bigger campaigns, I knew I'd need to complete my education if I ever wanted to run for office myself.

Columbia University's School of General Studies was exactly what I was looking for: quality education by world-renowned professors at my own pace."

INFORMATION SESSIONS:
MAY 29TH AND JUNE 26TH
5:30 – 7:00 P.M.

Columbia University
408 Lewisohn Hall
Broadway and 116th Street

Call (888) 853-6340
to make a reservation.

COLUMBIA | SCHOOL OF GENERAL STUDIES

www.gs.columbia.edu

Amy Sohn NAKED CITY

The Babe Magnet

Sure, she's attractive, but she's also icy, disinterested, and spends her time on the wrong coast. So why can't men—and women—keep their hands off her?

NOT LONG AGO, AT A POPULAR SOHO NIGHTclub, I was having a girl's night out with my friend Lisa. She and her boyfriend had broken up and we were gabbing about men, work, and how cocaine was back in style. She admitted she enjoyed it occasionally, and then she said, "You're straight, right, Amy?"

"Yeah," I said. "I've never done coke. I've never even 'shroomed!"

"No," she said. "I mean, are you straight or bi?"

"Ohhh," I said, feeling like an aging boomer at a hipster party. "Yeah, I'm straight in that way, too. I kissed this transfer student in college, but she acted so weird afterward that it soured me on women."

"Well, I'm bi," said Lisa, "so if you know any cute girls, set me up."

Later that night, after I'd tossed back a few Stoli raspberries, I spotted my friend David with a cute chick in black ponytails. "This is Bonnie McFarlane," he said. "She's a comedian visiting from L.A."

I shook her hand, and she said, "Do you date women?"

I felt like I'd accidentally applied Sappho perfume instead of Allure. "Are you hitting on me?" I asked.

"No. I thought you were hitting on me. You seem to be leering."

"I'm just drunk," I said, " 'cause I don't do coke. Do you date women?"

"Not yet," she said, "but anything can happen in New York."

The next morning, Lisa called. "You'll never guess what happened! After you left I wound up fooling around with Bonnie. It was so hot. I'm really into her."

A few days later, I ran into David. "You'll never guess what happened!" he said. "After you left, I took Bonnie home and we slept together. It was so hot. I'm really into her."

I couldn't believe it. This broad had bagged two of my friends in one night. Was it because she was bi-coastal, or bi-curious?

The next night, I went to see her set at the Comic Strip. "It's hard breaking up with guys," went one joke. "You want to be nice, but a lot of times they just don't get the message. And you have to keep repeating yourself over and over: 'It's not your baby.' " I felt a crush of admiration. After the gig, I congratulated her and we got a cab to the White Horse to meet her friends. "I want to go to a strip club later," she said. "I'm thinking of having two strippers make out behind me during my act."

"We could try Scores," I said. "I've never been."

"Titty bar, here we come!" she cried. She was so carefree and hog-wild. Maybe I'd let my bi option expire too soon.

"So what's the secret to getting laid often?" I asked.

"I don't ever *want* anything. It's like trying to get tap water. If you're thirsty you find a drink. You don't go out looking for tap water. I know that if I want to get laid, I can just turn to someone and say, 'You.' "

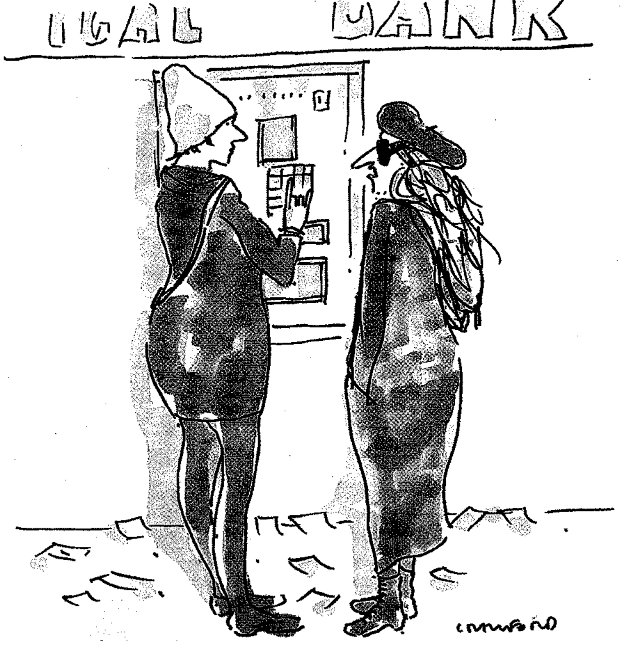
"Did you know New York is in a drought right now?" I asked.

"Also, I go to bars by myself here, so I'm more open to talking to strangers. I'll buy a drink and befriend the bartender, and then the bartender introduces me to people. The next thing you know, you're in a conversation, a fight, or a make-out."

This chick won on every front: Being in a strange place made her up for anything, and even better, she wasn't staying long enough to become a pain in anybody's ass. Plus, because she was interested in both sexes, her playing field was larger, so she didn't inflate men the way I did. As a result, they liked her more.

"And," she said, "I enjoy sex. For the most part, even bad sex has been good for me. Lots of girls pretend to be sexually open but still think that if they sleep with some-

Sex Appeals By Michael Crawford



"I spent $800 on shoes today, and I'm still *really ticked at David!"*

ILLUSTRATION BY MICHAEL CRAWFORD.

one then there should be a relationship. Most of the time, I'm trying to figure out how to let him down easy."

I chewed my tape recorder pensively, half hating her, half in love with her. She was like Cybill Shepherd in *The Heartbreak Kid,* so impermeable it wasn't clear there was anything beneath, but so icy people got stuck on her.

We pulled up to the White Horse and she introduced me to her friends—Tom Gianas, a director, and Jake Fogelnest, who was the host of *Squirt TV,* that old MTV show. Jake was scrawny but cute.

"I think I know you from somewhere," he said to me.

I tossed my hair and tried to be Bonnie. "I think you're wrong," I said.

"We're going to Scores," said Bonnie. "Do you guys want to come?"

Tom bowed out. "I can't believe you guys are dragging me to Scores," Jake said, putting on his coat and heading for the door.

Scores was more serene than I expected. I didn't even notice the strippers at first; they were like hobbits hiding in the woods—hobbits in pastel gowns, with shiny hair and enormous breasts. We nabbed a booth in the back, and a tall southern girl offered Bonnie a lap dance. As the girl writhed, Bonnie's mouth went slack and she threw back her head. She knew how to take it like a man.

After the dance, Bonnie got up to go to the bathroom. I stared at her strong back and low-riding jeans. I had to have her. She was so beautiful and mean.

Jake leapt up and sat in her seat next to me. "You and I are going to become great friends," he said.

"Whatever," I said.

When Bonnie returned, I booted Jake from her seat. Maybe she'd ask me to leave with her. She'd been drinking; she'd been danced on; she'd be easy. "How do you cast such a spell?" I cooed.

get lShe shrugged. "Most people are trying to
ond Avd. I'm always trying *not* to. Does Sec-
"Soutrenue run north or south?"
tailed it ou." I said with a sigh, as she high-
I was all t.
alone. I peerworked up; I couldn't go home
ing a chickered over at Jake, who was eat-
some play, allh wing. At least I could get
my weight. eit with a 23-year-old half
We paid and
his door, and I s hailed a cab. It pulled up at
"I don't want totarted to get out with him.
bling down his p rush this," he said, scrib-
me you should phone number. "If you like
He got out acall me."
was such a crund slammed the door. It
boys, and the boel world. The girls were
ys were girls. ■

E-mail: askamy@am
y-sohn.com

D'AGOSTINO ONLINE SHOPPING

dagnyc.com

1. CONVENIENT
2. TIME-SAVING
3. SAME DAY DELIVERY
(or any day you say)

Log on dagnyc.com!

TRY IT FOR FREE!
We'll waive the normal shopping fee for your first 2 orders.

ShopOnline@dagnyc.com
D'AG NYC

WHEN YOU CAN'T COME TO D'AGS, D'AGS COMES TO YOU!

SHOP FOR ANTIQUES, COLLECTIBLES
AND A GREAT APARTMENT

PETER COOPER VILLAGE
STUYVESANT TOWN

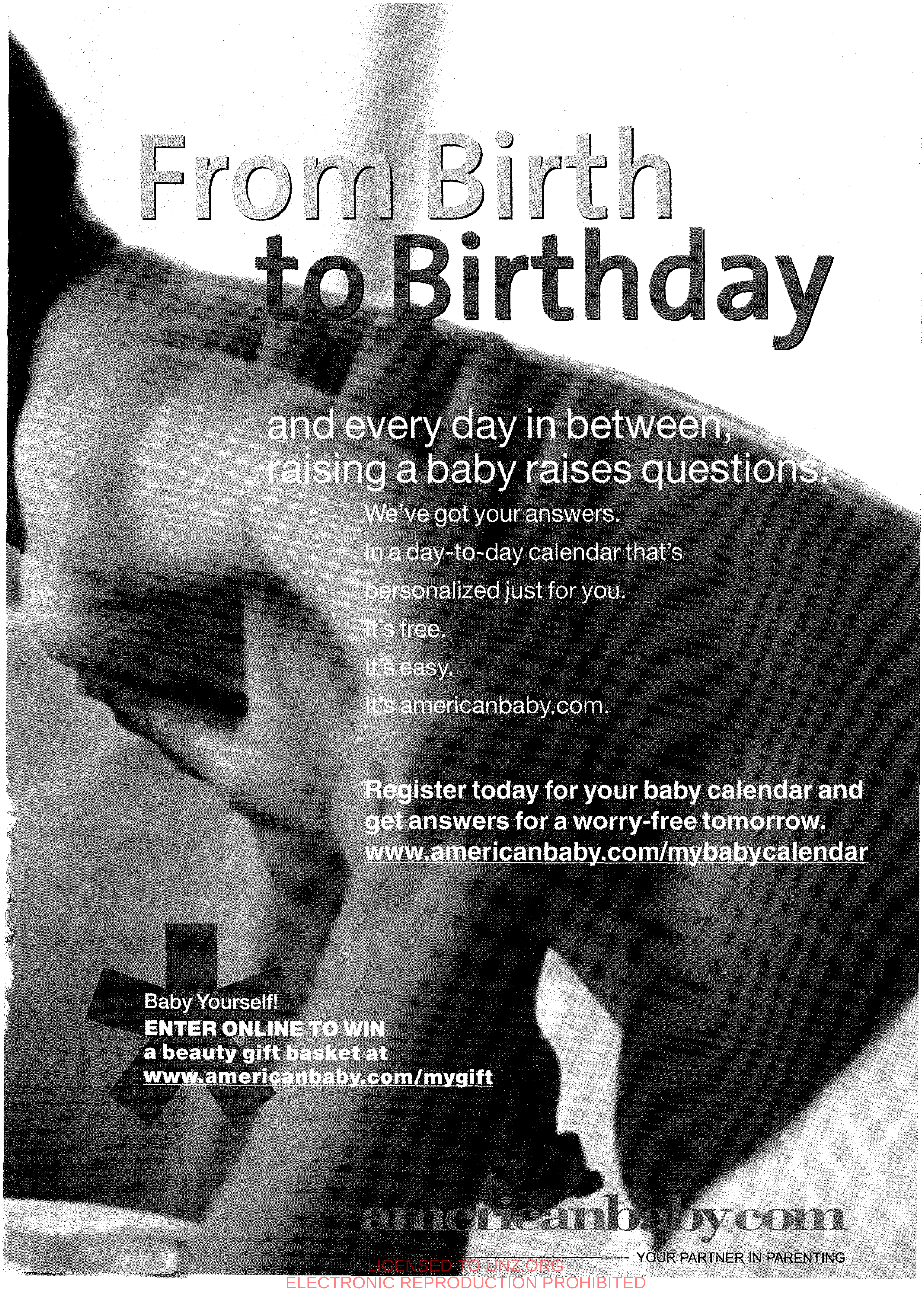
20TH ANNUAL FLEA MARKET
New York City's Largest Display of Antiques & Crafts
Sat-Sun May 18th - 19th
Enter at First Avenue and 20th Street

While you're there, visit the NEW **Peter Cooper Village/Stuyvesant Town**
Manhattan's Legendary Park Community with its totally renovated
apartments amid 80 acres of trees and playgrounds.

IMMEDIATE OCCUPANCY • NO FEE
Air Conditioning and Utilities Included in Rent
212-780-1100
RENTAL OFFICE OPEN 7 DAYS • 344 FIRST AVENUE AT 20TH
www.aParkRunsThroughIt.com

Insignia℠ Douglas Elliman
DEVELOPMENT MARKETING GROUP

EQUAL HOUSING OPPORTUNITY



From Birth to Birthday

and every day in between, raising a baby raises questions.

We've got your answers.
In a day-to-day calendar that's
personalized just for you.
It's free.
It's easy.
It's americanbaby.com.

Register today for your baby calendar and get answers for a worry-free tomorrow.
www.americanbaby.com/mybabycalendar

Baby Yourself!
ENTER ONLINE TO WIN
a beauty gift basket at
www.americanbaby.com/mygift

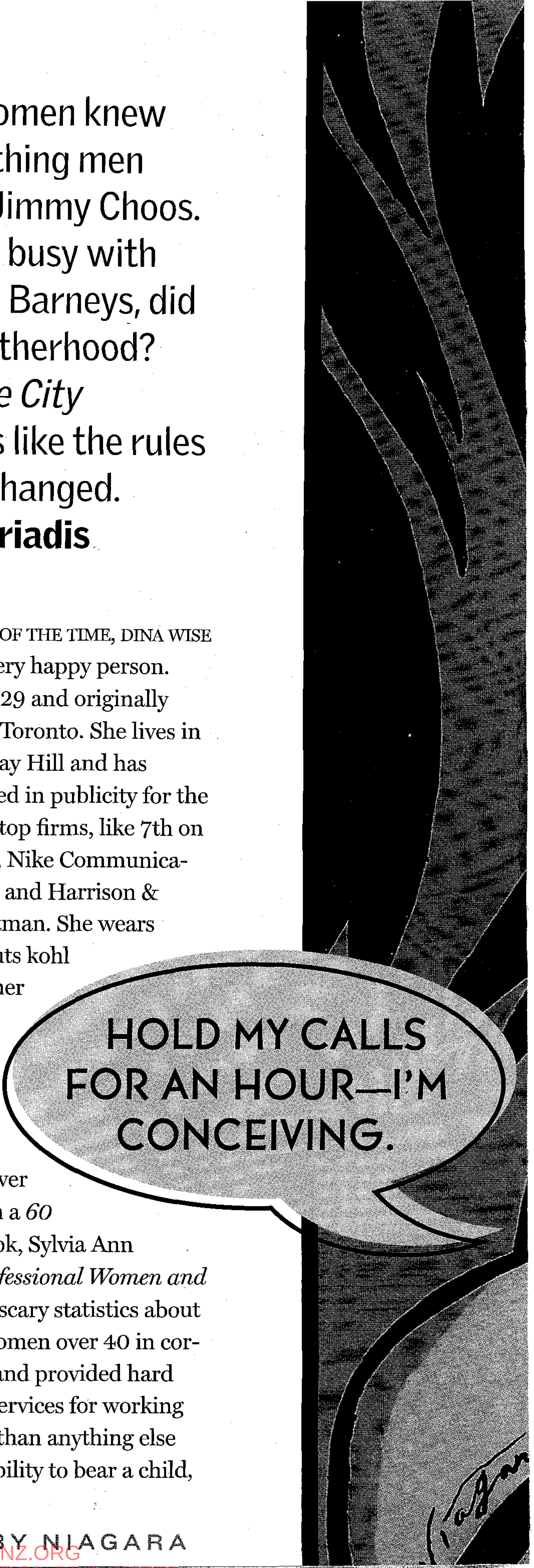
americanbaby.com
YOUR PARTNER IN PARENTING

The city's single women knew we could do everything men could, even in our Jimmy Choos. But while we were busy with business, bars, and Barneys, did we miss out on motherhood? For the *Sex and the City* generation, it looks like the rules of the game have changed.

By Vanessa Grigoriadis

Baby Panic

MOST OF THE TIME, DINA WISE is a very happy person. She's 29 and originally from Toronto. She lives in Murray Hill and has worked in publicity for the city's top firms, like 7th on Sixth, Nike Communications, and Harrison & Shriftman. She wears bright, fashionable clothes, puts kohl around her eyes, and throws her head back when she laughs. As it did to a lot of single women her age, life seemed like it was going pretty well until a few weeks ago. • "Honestly," says Wise, "I've never felt worse." • It all started with a *60 Minutes* episode on a new book, Sylvia Ann Hewlett's *Creating a Life: Professional Women and the Quest for Children.* It had scary statistics about the rate of childlessness for women over 40 in corporate America (42 percent) and provided hard facts about the lack of social services for working mothers. But more upsetting than anything else was the science: A woman's ability to bear a child,


HOLD MY CALLS FOR AN HOUR—I'M CONCEIVING.

ILLUSTRATIONS BY NIAGARA

Hewlett maintained, drops at 28, goes way down after 35, and diminishes to nearly nothing by 40. By 42, most of the time, you're cooked.

"Watching that *60 Minutes* episode, I was like, *What the hell!*" says Wise, her pretty brown eyes getting bigger than any kohl could make them look. "Then I thought, *Calm down, calm down, it's one show, it's fine.* But I wake up the next morning and it's on the *Today* show and on the cover of *Time* magazine and *The View.* Everywhere I go, everyone's talking about the baby panic. It's like an epidemic! It's as though a disease broke out in New York and everyone's trying to *alert* you. 'Stay indoors! Emergency Broadcasting System: Your eggs are declining!' "

Wise laughs and throws her head back at this last line, but she's not really in a joking mood. Like most of the other women of her generation, she's been offered little in the way of life advice, but what has registered tends to emphasize that all good things come to those who wait. *Just hold out for Mr. Right. You can have it all—the perfect man, the perfect career, the perfect kids.* "Now I'm getting the message to reevaluate my life as a woman," says Wise. "Meaning that if I want to have children, which I do, I need to have them when I'm younger and worry about my career later. It's completely contrary to everything I've been brought up thinking."

So, over Jack and Cokes at the bar at the Mercer Hotel, Wise takes a little time to reconsider things. She talks about abortion: "I used to say if I got pregnant by accident, I'd have an abortion—wouldn't even flinch. Now I'm not so sure." She considers the way she deals with guys: "I'd always thought, *We might not be each other's soul mates or life mates, but so what? Sex could be good.*" She worries about how she could even take care of a baby: "In my two-by-two apartment—there should be laws against it. I mean, I wouldn't bring a dog into my apartment! I wouldn't bring a *fish* into my apartment!"

Wise polishes off her drink.

"You know, being here in New York, doing what I do, I'm living my dream every day," she says. "But then people are thinking, *Do I need to get another dream?*"

> **"All of a sudden I'm interested in how old all the women around me are. When I meet someone older than me, I can't help but feel a little superior—I've got more eggs than she does! I haven't been this competitive since junior high."**

SOMEWHERE ALONG THE LINE, WHILE NEW York single girls with designer handbags were feeling like the envy of the country, we all forgot about the biological clock, or at least made some Manhattan-wide pact to ignore it. With the streets full of liberated women baring their midriffs and an endless assortment of men offering short, semi-monogamous relationships, the dating scene didn't seem like it had changed a lot since college. While Helen Fielding's *Bridget Jones's Diary* introduced us to the notion of Smug Marrieds (couples who cannot understand how anyone can *live* without a partner and a good set of china), New York had its Smug Singles, men and women who saw no compelling reason to get hitched and start procreating at an early age. "Let's face it, you don't see sexy mommies all that often," says Lucinda Rosenfeld, 32-year-old author of the dating-and-the-single-girl novel *What She Saw* . . . "Sometimes in SoHo you see women with babies and cute shoes, but mostly they're in Brooklyn and tired."

And who wants to be tired in Brooklyn when you can still stay up all night in Manhattan? As a friend of mine is fond of saying, "Thirty is the new 20, and 40 the new 30"—and the new 30, everyone agreed, was a perfectly acceptable time to have kids. Hardly anyone is tracked into a career straight out of college anymore; few of us live in apartments with real closets, let alone a bedroom for a baby; and I even know someone whose parents insisted that they wouldn't pay for her wedding if she tied the knot before 30 (the real 30). With boyfriends glued to their PlayStation 2s, and the concept of a "woman of a certain age" getting more and more distant, it seemed retro to husband-hunt in your twenties, and silly to waste time in your thirties worrying about babies—that was time better channeled into building a career, shopping, and another round of cocktails. There was a time for families: later.

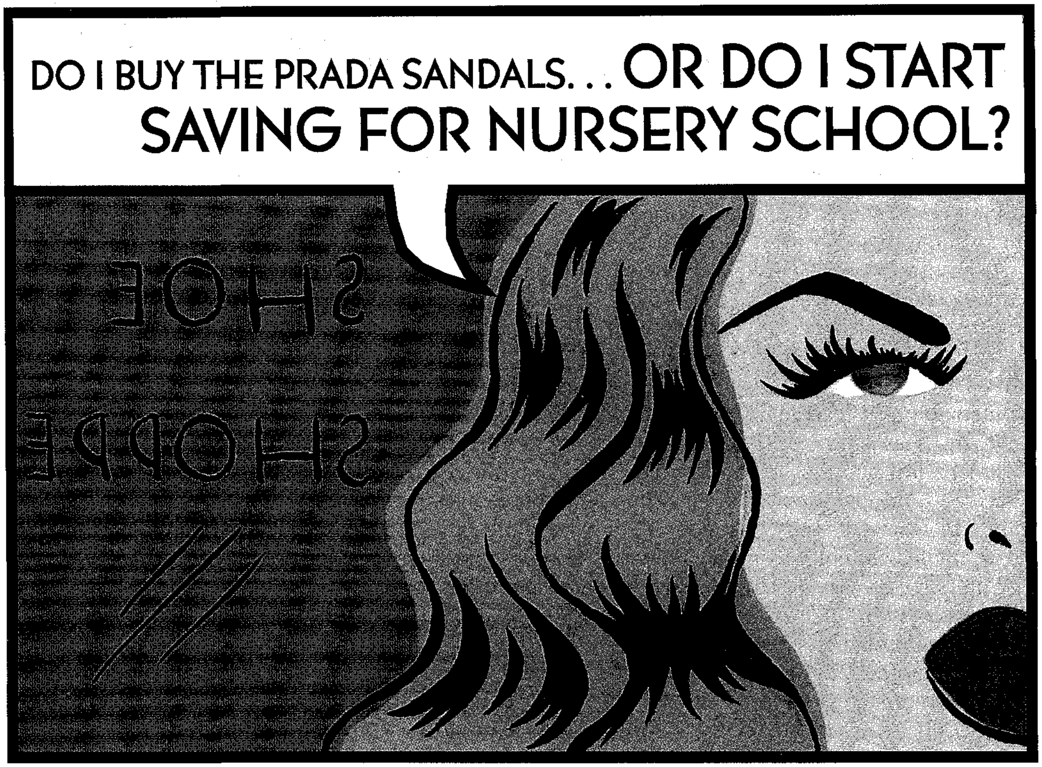
I'm 28 and grew up in Manhattan, attended a competitive private high school and a liberal-arts college, and at no point did anyone bring up the notion that the sexes were anything but equal. To me, it seemed like ideology was going to triumph over biology, and if I could keep my head screwed on straight, there was no question that I could be as much of a success as a man. It was just a matter of steering clear of bathetic girly pathologies—following the Rules, jettisoning a man after a couple of dates if he didn't show husband potential, making time-sensitive "life plans" that revolved around a phantom boyfriend. But that's easy stuff to ignore when you're around other ambitious women with their heads screwed on straight, too. Instead, I concentrated on my own life plans, which involved some very male and redoubtable pursuits. They were about conquest and adventure: becoming a better writer, traveling the world, experimenting as much as I could before settling down at the last possible moment to start the perfect family, the one that I was sure to get if I lived life as I wanted to.

These days, the independence that seemed so fabulous—at least to those of us who tend to use that word a lot—doesn't anymore. It's not only the fear of missing the motherhood boat: In the past year, a generation that never knew war or economic downturn found itself moving from a time of seemingly endless opportunity—romantic, sexual, financial—to an era of dot-com bust, recession, and, not least of all, September 11. It's hard to find anyone who was alone during the World Trade Center attacks who didn't think seriously about making family a higher priority. Friends of mine, people who I have never known to have a problem getting dates, were starting to sign up for Internet matchmaking services, uptown going for Match.com and downtown for Nerve.com. I even have a couple of single female friends in their early thirties who talked openly about hitting the sperm bank.

In the meantime, our post-feminist, let's-go-to-Scores culture was no match for these impending realities. Even the swaggering "sister-goddesses" of Mama Gena's School of Womanly Arts—a wildly popular Upper West Side institute dedicated to helping professional women get what they want through the power of sexual desire—have started to cave. "People are talking about finding the husband *right now,* so they can have the baby *right now,*" says Mama Gena.

"I was watching TV the other day when *A Streetcar Named Desire* came on, and suddenly it hit me that I *am* Blanche DuBois," says an acquaintance, 30. "The younger married and pregnant sister, the predilection for jasmine perfume, the endless chain of suitors, unknown by the family, whom I only meet at night in dimly lit places—I've got it all! Financial independence might allow us to buy our own fox wraps these days, but it doesn't necessarily make us any happier or healthier than someone in the same situation 50 years ago."

Just when the single girl is finding herself in desperate need of a little positive reinforcement, her pop-culture partners in crime have up and left the Zeitgeist. We'll leave the question of whether Jennifer Aniston is pregnant to the tabloids, but at the very least, the character she plays on *Friends*, the serial dater and fantastic shopper Rachel, has found herself having . . . Ross's baby. Fox's *Ally McBeal*, with the miniskirted litigator on an ongoing search for Mr. Absolutely Right, is getting put out to pasture this month. Bridget Jones and her fellow chick-lit protagonists have been gathering dust on the bookshelf for a few years now. "There will always be a place for books about women who are making their way in the world, but we are seeing something of a progression," says Pamela Dorman, editor of *Bridget Jones's Diary* and a VP at Penguin Putnam. "There's been a movement to the next stage, with novels that ask what happens if you do get the guy? And if you do have the baby?"


DO I BUY THE PRADA SANDALS. . . OR DO I START SAVING FOR NURSERY SCHOOL?

These are questions it never seemed like Carrie Bradshaw and her tenacious compatriots would be asking, but last season's *Sex and the City* asked them, and the answers weren't pretty. It was hard not to wince as we watched characters beloved for their frivolity and prurience struggle with heavy issues—*Sex and the City* was supposed to celebrate and send up our glamorous single lives, not delve into our nagging fears. Instead, Charlotte struggled with infertility and ended up separated. Miranda is wading into the murky waters of single motherhood. Carrie got the perfect guy, but when Miranda made her try on a wedding dress at a bad bridal store, bribing her with a Tasti D Lite, Carrie started breaking out in a rash. "My body is literally rejecting the idea of marriage," she concluded. *That* seemed more familiar. (Just when we were breathing a collective sigh of relief that our heroine would revert to her fun single-girl self, it was announced that Sarah Jessica Parker was pregnant.)

Sylvia Ann Hewlett sees something more nefarious in Carrie's marriage crisis. "In this whole dilemma—and this is a woman who's portrayed as a 35-year-old—there's not one mention of the character's biological clock," she says. "Thirty-five is the age where your fertility drops off a cliff, and there she is breaking up a long relationship with this guy who loves her with no thought to what she's giving up—not only him but probably also a family. I was stunned. I felt like running up to the TV screen, knocking on it, and saying, 'Hey, what about your eggs?' "

IT'S THIS QUESTION, *WHAT ABOUT the eggs?*, that's been haunting the unhappily single in the past few weeks. "The decline chart of viable eggs is totally freaking me out," complains Wise. "I don't like to hear the word *can't*. None of us do in New York—this city is all about can do and will do. You say I can't have a baby whenever I want, well, I'll do it anyway, to spite you! But then . . . the eggs," she says, her face falling. "You can't really get around that."

"It's like everyone has suddenly become hypersensitive about fertility," says therapist Joan Kirschenbaum Cohn, who treats many women in their early thirties. "There's been so much scratching that suddenly all these toxins are up on the surface." She laughs. "Sometimes the focus is on being pregnant, though, not necessarily having the kids. I mean, if you want to be pregnant so badly, put a pillow under your shirt and hang out."

"My patients are definitely panicking," says Audrey Buxbaum, an OB/GYN with offices in the same SoHo building as the pampering mecca Bliss. "There's a sense of pressure, and hurry, and *I should get going*." Adds Heidi Flagg of Spring OB/GYN: "I've been inundated: I mean, women are coming in here and going off their birth control! I'm wondering if there's going to be a little baby boom in nine months."

For all of our attitudes toward sex, we don't talk about our bodies very often. After all, worrying about reproductive health—like thinking about the age of our eggs—isn't very sexy. We know to put on sunscreen and use condoms, and we certainly drink a lot of bottled water, but as with all other health issues, we resolved to think about fertility when we had to. And it shows: Of the more than 12,000 respondents to a fertility-awareness study on iVillage.com last year, only one woman answered all fifteen questions correctly. A mere sliver of those surveyed knew that fertility started to drop at 27, whereas 39 percent thought it fell for the first time at 40. Furthermore, 28 percent of the respondents underestimated the risk of infertility, guessing that 1 in 50 women has difficulty conceiving; the truth is closer to 1 in 10.

I was just as willfully dense about such matters when I started noticing posters for the American Society for Reproductive Medicine in buses late last year. They depicted a baby bottle in the shape of an hourglass with a line written out: ADVANCING AGE DECREASES YOUR ABILITY TO HAVE

CHILDREN. I distinctly remember seeing it one morning, sandwiched as it was between a technical-college ad and an incomprehensible BusTalk poem. It was a warning I dismissed out of hand, the way a lot of us do the messages on cigarette packs, yet I was still aware of an uncomfortable sense of self-doubt. Did I need to worry about this?

At any rate, I was way too cynical to actually take an ad presented in the guise of community service seriously—who knew if Rush Limbaugh was footing the bill? The whole notion of warning women about a "decreasing ability" to do anything seemed suspect, fodder for a Susan Faludi book. It reminded me of *Newsweek*'s famous 1986 cover story on a Yale and Harvard study that claimed a 40-year-old woman was more likely to end up killed by a terrorist than married. "That study whipped up a whole other generation of women into a cappuccino-froth frenzy that they'd end up desperate spinsters surrounded by cats," said my friend Pavia Rosati, executive editor of trend-spotting Website DailyCandy.com. "And it turned out to be wrong." Plus, everywhere I looked the covers of celebrity magazines celebrated the victories of modern motherhood for 40-plus stars—Julianne Moore, Susan Sarandon, and even Madonna, the woman I spent puberty emulating. In between the splashy photo shoots, there was, of course, no mention of the fact that these women had either defied the odds, or had endured expensive and painful infertility treatments, let alone the probability that some of them had conceived using donor eggs.

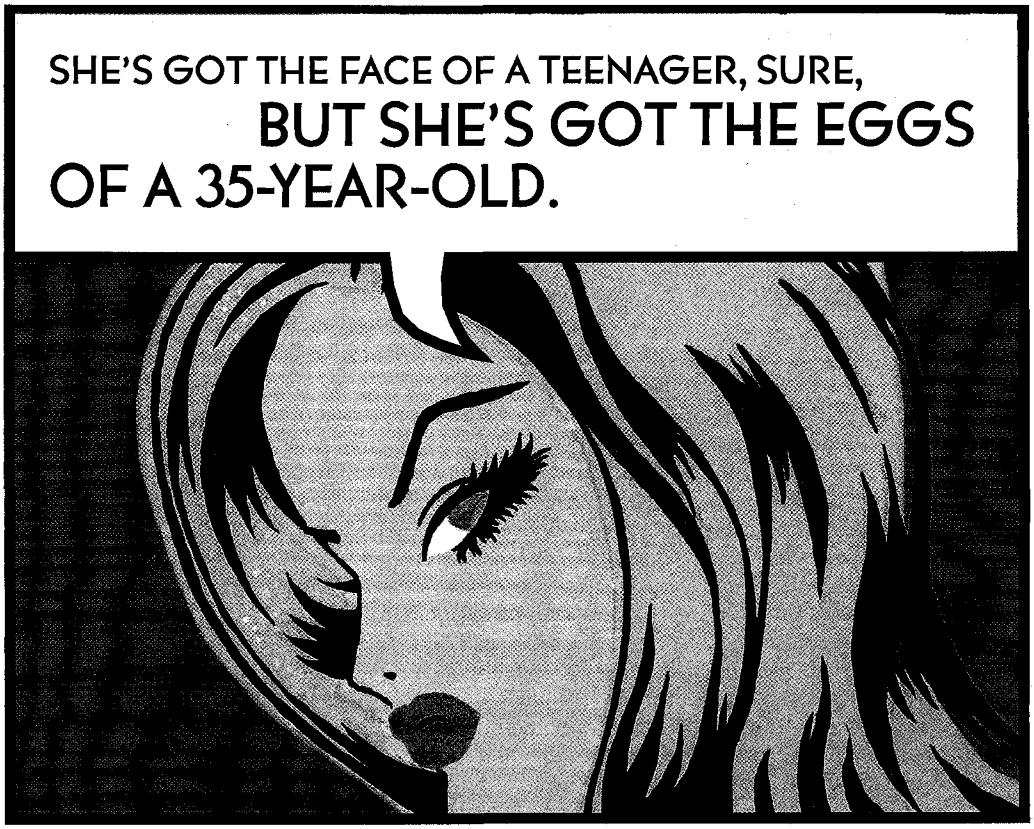
Now the information is at its apogee—you mean the indomitable Geena Davis could have had IVF?—and as tends to happen in New York, people are taking a yardstick to their lives. "All of a sudden I'm finding myself very interested in how old all the women around me are," says Deborah Hicks, 32. "When I hear that So-and-so's assistant is 23, I want to kill her. Then when I meet someone older than me, maybe even a year older, I somehow can't help but feel a little superior—I've got more eggs than she does! I haven't been this competitive since junior high."

"What freaks me out is that we're making choices right now that we didn't even know we were making," says business-strategy consultant Claire Hughes, 29. "The other day I was at the gynecologist, and I said in a kind of sarcastic way, 'Well, I've got until I'm 35, right?' And then I sort of started spazzing out: I'm in that high-income bracket that they say ends up childless, and I even have an M.B.A., so that probably makes me another depressing statistic. There was no bedside manner, though—the doctor said, 'Well, I'm not going to lie, you should start soon, but I do have women who are 42 or 43 who get spontaneously pregnant.' Spontaneously pregnant! Like it's an immaculate conception or something!"

Then there's the appointment with the gynecologist when you're 35. "Suddenly this woman who's been pushing birth control and spermicide into my palm for the last ten years, who has said to me many times, 'You don't want to have a baby,' is asking me if I want to have children," says writer Carolynn Carreño, about her experience at a recent checkup. "She starts talking about being open-minded about guys and letting friends set me up, and then she says, 'Tell everyone you know.' And that's crazy! Because that's the exact same phrase that I use when I'm talking to someone who's looking for an apartment in Manhattan. So smug, with my rent-controlled West Village lease, I tell them: 'Tell everyone you know. Utilize all your resources and those you don't even know you have, because, honey, you are in *one serious situation*.' "

MEETING SYLVIA ANN Hewlett feels a bit like sitting down for an interview with the Wizard of Oz—you pull back the curtain to find she's one little person at the center of all this controversy, not a straw woman for a larger conservative agenda, nor someone who takes particular glee in sending the greater portion of New York's young female population into an emotional tailspin. It's the day before Hewlett leaves for the European leg of her book tour, and she's sitting in her office in the basement of her brownstone on a perfect Upper West Side street. Trimmed hedges grace her doorway and ivy creeps dangerously close to the bay windows. Dogs prance by on leashes, and some high-schoolers in Fieldston sweatshirts meander down the street puffing on cigarettes.

Hewlett has just returned from a *Time* magazine lunch at Le Cirque 2000 to celebrate its recent cover story, "Babies vs. Career." Wearing an orange shirt and casual


SHE'S GOT THE FACE OF A TEENAGER, SURE, BUT SHE'S GOT THE EGGS OF A 35-YEAR-OLD.

pants, she's a petite woman, well preserved, with a tendency to lift her highlighted mane with both hands and pile it on the top of her head while she's speaking. As she sips a glass of Perrier, she considers the implications of her book. "Young women have had an extraordinary sense of entitlement," she says. "Somehow they think that they have the *right* to have kids whenever they want. And now we're realizing that there's something wrong with that kind of entitlement. It's obnoxious. It's overweening. And I think it is now over."

Hewlett is a former economics professor who currently runs a nonprofit for parents' rights out of the New School, but foremost she is a mother. She has five children herself, including a 24-year-old, who lives on the brownstone's top floor, and a 5-year-old, Emma. Emma was born when Hewlett was 51, after four years of expensive fertility treatments; which would seem to upend her central thesis of female infertility after 42—"I'm one of the lucky ones, I guess," she says.

Though her message may sound anything but pro-woman, Hewlett likes to cast herself as a feminist champion. She sees herself as picking up where second-wave feminists who fought for abortion and the ERA left off, an advocate for child care and protections for women in the workplace. In a clipped British accent, she talks almost completely in policy-speak, spitting out statistics to support her larger claims, using anecdotes of friends' and family members' regret over childlessness as case studies. Her advice to young women is blunt: "Be intentional." "You all figure out what you want in your professional lives and then go after it, and you must find a way to do that in your personal lives, too," she says.

When it dawns on her that I am most probably one of the entitled, overweening young women she's railing against, she looks me in the eye.

"Look, there are two approaches you can take," says Hewlett. "You can either stand on the sidelines and be critical. Or you can say: This is the game, and it is a game I want to play, because I want to end up with a husband and a child."

WHAT, EXACTLY, IS IT WE'VE FELT ENTITLED to? Economic parity with men, certainly, and the freedom to sleep with whomever we choose with impunity—the feminists who brought us to this moment had many other points, but in the end this is what came over the transom. Our contributions to the movement are scant, like rebelliously referring to women over 30 as *girl* when we were admonished in college to call each other *woman*. We didn't need to make a political issue of our gender; we already knew we were exceptional—we were as clever as men, much more sexy, and with the exquisite capability to make babies, too.

With all these hallmarks of equality, romantic parity between the sexes seemed like the logical next frontier. A mate would not be someone with whom you had to play a game but rather a peer, an equal, someone who had spent as much effort developing his own individuality as you did yours. It wasn't a Blanche DuBois, "I don't want realism, I want magic" fantasy but rather a natural goal. Sure, there were doubts about whether Mr. Right actually existed, especially when we got older. Upon breaking up with my last serious boyfriend, I had a moment: Was I getting too old to throw away yet another relationship? Should I have made that one work, warts and all?

For an apelike Darwinian hand to suddenly fasten around our well-shod ankles right now seems downright cruel. "Mentally, I'm not at the point of babies and motherhood yet, but at the same time I worry I'm going to get left behind the curve and wake up in five years and realize that I've put too much emphasis on myself," says Dina Schonfeld, at 30 the director of research at an investment firm. "I really like the idea of being able to support myself and not having to depend on anybody else. I'm finally making money here. What was the point of going through the whole charade of 60-hour weeks and continuing-ed classes if it had to end so soon?"

It does seem like an exercise in futility if all the hard work and girl power and pretending that you were as likely to succeed as a man turns out to be just that: pretend. Even now, the story about female infertility has been played as a woman's issue, stuck in the same CNN half-hour as "How Pedicures Can Sometimes Cause Sickness." "Guys don't have to do *anything*," continues Schonfeld. "Meanwhile, we work as hard as they do, plus we have to worry about primping and is it peasant season. And now this. It's so unfair."

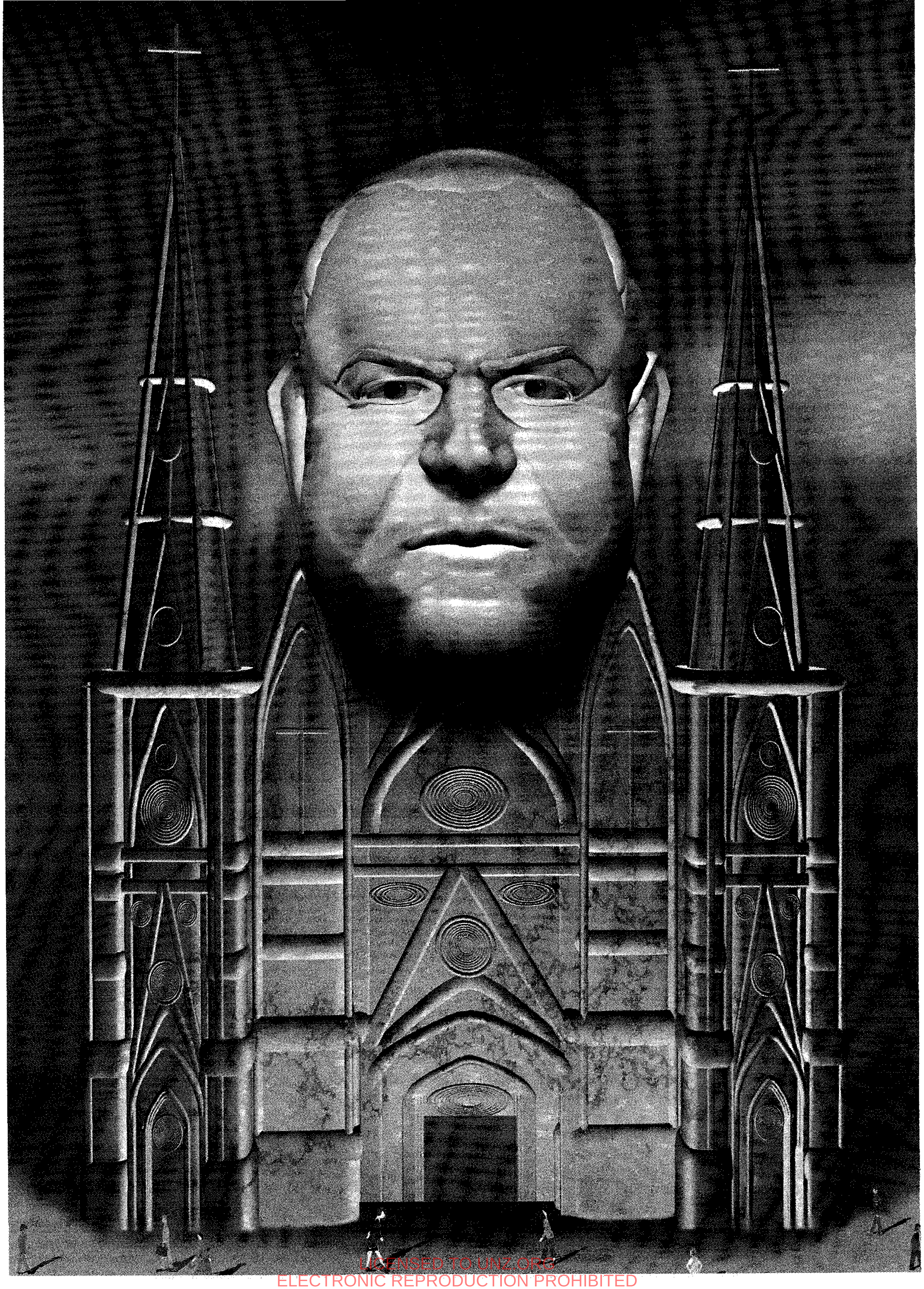
Single motherhood, adoption, and any number of other solutions to the problem at hand are all workable, but let's be honest, they're not the first choice. It might be no great strain to have a kid on your own if you're Calista Flockhart, but Alison from accounting probably can't afford a night nurse. Even if there is a young husband to count on, who can make do for three in New York at our age, especially when every new parent has a report of toddlers getting wait-listed at $17,000-a-year kindergartens? Once again, we're put in the position of wanting—needing?—to look for what our mothers referred to as "husband material."

Last weekend, on the way to pick up a puppy a friend of mine had bought from a breeder in Connecticut—"even if it's not a man-magnet, I'll have a loving companion," she joked—we talked about what all this might mean for the future. The news was definitely making us feel like men had more power over us than they ever had before, but it didn't necessarily mean that anyone was going to alter their behavior. Would it change the social order? Was it a harbinger of a new dating scene, one that looked less like *Sex and the City* and more like *Who Wants to Marry a Multimillionaire*?

For many of us, like Dina Wise, the game may not be one we want to play—husband hunting, settling for less, trading in a high-powered career to maximize the returns on our ovaries. "My grandmother used to use one of those made-up Yiddish words that meant 'for shit,' " says Wise. "It's like, 'I went out to dinner hoping to meet a guy I could have babies with, I put on an outfit, blew out my hair, and for what? I could've been at home watching *Will & Grace*.' " She looks out from those kohled eyes. "That's not a way to live your life."

So Wise isn't going to put any part of her life on hold. "Maybe—not that I want to go there—I'm looking at a turkey baster," she says. "Or adopting a child from Cambodia. I'll figure it out. I'm a New York woman—I'm resilient." She laughs again, throwing back her head. "I know I can have it all." ■

> **"I worry I'm going to wake up in five years and realize that I've put too much emphasis on myself. But I'm finally making money. What was the point of going through the whole charade of 60-hour weeks if it had to end so soon?"**



cardinal's rules

Cardinal Edward Egan climbed fast thanks to his gifts as a canon lawyer—"I think in Latin," he's said—and as a "man's man" whose ease with the powerful makes him an expert fund-raiser. Rome may be happy with his work. But the crisis is in New York.

By Chris Smith

THE CARDINAL CAME TO BLESS THE COMPUTERS. ONE MILLION DOLLARS' WORTH of new PCs and dataports in the renovated library of the College of New Rochelle. After accepting an honorary degree and two standing ovations from students and faculty, Cardinal Edward Egan smiles and waves his hands over the Dells, those gleaming, blinking agents and symbols of modernity, openness, and the free flow of ideas. • Then the archbishop of New York flees the information age, sneaking out the library's back door. • The New Rochelle campus is not a large place, however. All exits are being watched. Now a dozen minicams and fifteen reporters stampede toward Egan.

"Cardinal, what about the pedophile priests?"

"Archbishop Egan, have you heard from the district attorney?"

"Who are the six priests you suspended?"

"Do you have anything to say to the victims?"

Imposing at six foot two and well over 200 pounds, regal in black cassock and red skullcap, Egan never breaks stride. The scrum of reporters backpedals, trips, tangles. Egan never makes eye contact. He remains as serene as the lush green spring grass. His only words are to his beleaguered spokesman, Joseph Zwilling. "Which way are we going?" he says in a low rumble, having momentarily lost sight of his waiting black limo, the one sitting curbside with the engine running. Zwilling points. Egan picks up speed.

The rear door of the limo opens. The media pack closes in. Egan bends, sits, the door slams shut. The limo races away, déjà vu rising in its exhaust. This scene has been played many times before, but it lacks one detail: A cop's hand on the top of Egan's head, that oddly gentle gesture of concern for a perp's skull as the accused is folded into a squad car.

WHEN IT COMES TO CODDLING PERVERTS, THE record of Boston's Cardinal Bernard Law is far worse. But somehow, Cardinal Egan acts guiltier.

As the headlines about sexual abuse and Roman Catholic priests have grown more revolting and frequent, Egan, one of the American church's most influential figures, presiding in the nation's media capital, has grown ever more remote. "I have no question about his deep faith and piety and devotion," says a frustrated New York cleric who is friendly with Egan. "But I really don't understand what he is doing. He lacks a pastoral sense—the touch of understanding what goes to the heart of faith and of the mystery of the sacraments and of the church and of the Gospel. He acts as if he had something to hide—or that he's just above it all."

The dismay over Egan isn't just quibbling about style. "He's got a tough job, and I want to help him," an anguished Upper West Side priest says. "I just wish he'd make it easier to help him."

And Egan, in one sense, is also a victim: of the Vatican's flawed promotion process. The city's Catholic flock has been whipsawed between John O'Connor, who was charismatic but who nearly bankrupted the archdiocese, and Egan, a wizard of finance in a moment crying out for prodigious empathy. Parishioners see the archbishop of New York as a public leader, but Pope John Paul II has different priorities when selecting key lieutenants. "This pope rewards loyalty much more than competence or creativity," a veteran city priest says.

The nuances of power inside the Beltway are simple compared with those inside the Tiber, and Egan has long been a master of the Vatican's arcane politics. Openness and empathy are not what propelled Egan to the highest honor of his career. It was a skill for climbing bureaucratic heights that earned him the nickname Alpine Ed.

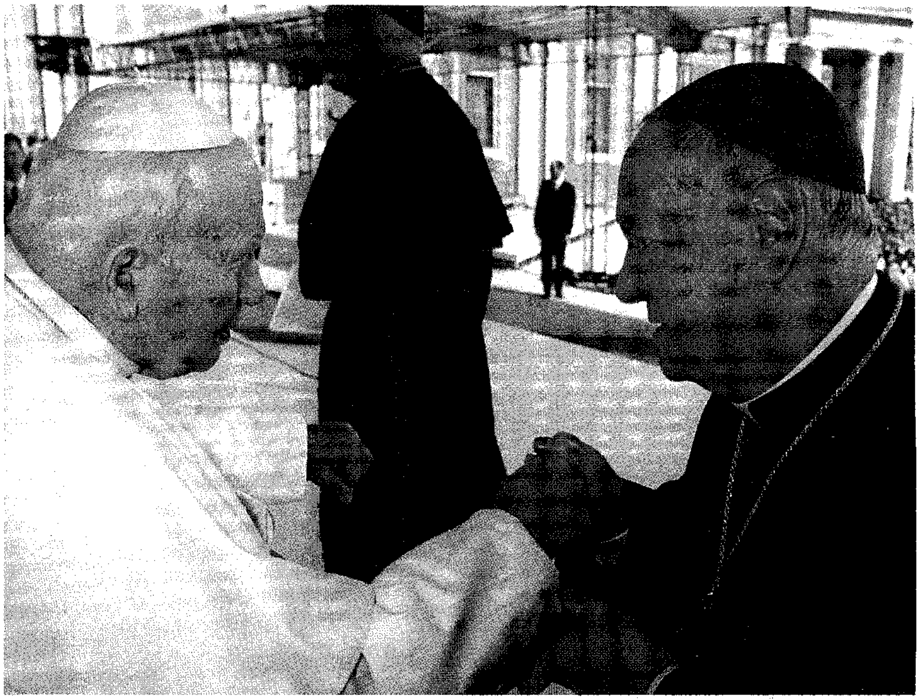
The cardinal enjoys using his substantial power over the lives of New York priests, dictating everything from budgets to altar design. "In private, he comes across like a gangster," says a New York cleric who has known Egan long and well. "But *our* gangster, on the right side." This senior official admires Egan but nonetheless keeps a cau-

ILLUSTRATION BY ALEX OSTROY

tious distance. "He's tough, very tough, very caustic in his judgments of things that he thinks are being done wrong. Very candid about who's up, who's down, who's screwing up. He's a political, streetwise operator—not for nothing he's a Chicago kid."

From the outside, it may look as if Egan is engaged in a Nixonian coverup. But the cardinal is ever focused on the inside game: His actions are apparently driven by his astute readings of the Vatican politburo. At the highest levels of the church, the sexual-abuse scandal is also the latest skirmish in a long-running power struggle between the American bishops' conference and the Vatican. The conference leadership pushed for a "one strike and you're out" sexual-abuse standard during the recent Vatican summit. The pope and his inner circle demurred—leaving power in the hands of the Vatican and individual bishops, even if it was terrible P.R.

Egan is solidly in the Roman camp, and the relations he cares about aren't remotely public. His defensive strategy has played far better in the Vatican, a place to which Egan would happily return. "He's been a hierarchical apparatchik all his life," says a priest familiar with Egan's life and thinking. "Don't get me wrong—I think he's a very devout believer, a prayerful man, a man of great personal integrity. But he's very ambitious, and has a very clear trajectory in mind as to what God and the church want him to do. He has an astonishing confidence in his own judgment. That undoubtedly has everything to do with why he has such a narrow circle of consultation—or none at all."



"In private, he comes across like a gangster. But *our* gangster, on the right side. He's tough, very tough, very caustic in his judgments of things that he thinks are being done wrong. Not for nothing he's a Chicago kid."

And he isn't about to change now, at the age of 70. "Ed," says Father Dick Ehrens, a pal of Egan's since they were teenage freshman seminarians, "is indomitable."

OAK PARK, ILLINOIS, IS FAMOUS AS THE birthplace of Ernest Hemingway. It is Edward Egan's hometown as well. The Oak Park of Egan's childhood, in the thirties and forties, was an upper-middle-class Chicago suburb, with masterpiece Frank Lloyd Wright–designed houses and leafy, shaded streets. "The cardinal is lace-curtain Irish," an Egan supporter says. "Not like me—shanty Irish."

Egan was the third of four children, and the second son. Polio struck him down as a 10-year-old. "Father Tim Lyne was then a young priest at St. John's in Oak Park, and he would take Eddie Communion in the mornings, at Ed's home," Ehrens says. "For a kid to be getting Holy Communion like that was kind of special." Those priestly house calls were the first in Egan's string of attachments to powerful patrons: Lyne became the second-highest-ranking bishop in Chicago.

Egan's father was a successful salesman, his mother a teacher, and he was close to an uncle who was a doctor. "Ed's father would have been happier if Ed had gone into business," Ehrens says. "But Ed had his calling."

Ehrens remembers visiting the Egan house on weekends and vacations. "At the end of dinner, we'd all gather around the piano and we'd sing everything," he says. "Ed could play anything, from the classics to the modern stuff. His mom would sing as loud as the rest of us. The dad, though, he'd slip upstairs. Ed has got the drive his father had, but he's got the softness his mom had."

First in his class every semester, student-body president, Egan was a star seminarian, and at 21, he was selected for polishing in Rome. Egan fell in love with Vatican politics and the ancient city itself. Though he has served in important American roles—first as an apprentice to Chicago cardinals Albert Meyer and John Cody ("Ed knew all the people in power in Chicago, how to deal with them; he knew their tactics," Ehrens says), then as bishop of Bridgeport—Egan has always seemed most at home in Italy. Egan's only brief experience as a common priest was in 1958—and not in some scruffy neighborhood parish but at Chicago's Holy Name Cathedral. A short teaching stint, a judgeship on the Vatican's highest court, and a series of weighty executive jobs mean Egan has spent most of his 45 years as a priest behind desks.

Egan has a graduate degree in canon law, and in the early eighties, it landed him a coveted position redrafting the code of canon law. Part of the job entailed sitting with the pope each morning at breakfast, explaining the changes. Father Roger Caplis remembers Egan visiting from Rome once during those days. Caplis, a seminary pal of Egan's, invited his illustrious friend to appear on a Catholic TV show he hosted in Chicago. "Ed had always been one of the more articulate guys, and on the show he was searching for a word—this is unbelievable for Ed," Caplis says. "Afterward, I said, 'Eddie, what happened?' He said, 'You know, I think in Latin.' "

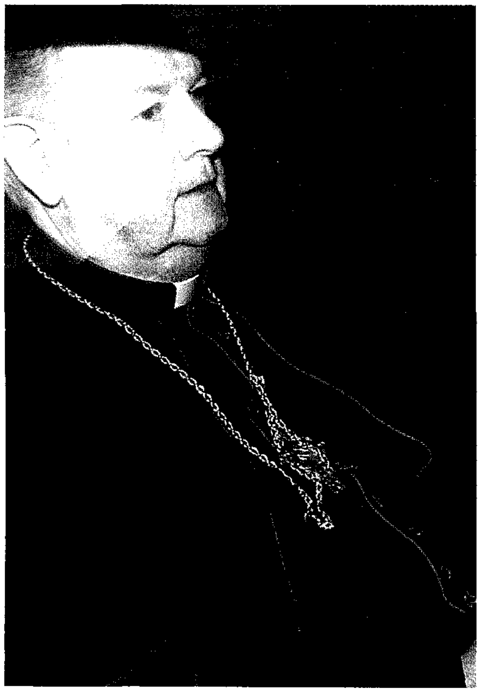
JOHN O'CONNOR'S SMARTS WERE HONED IN FAR different places: his blue-collar family home in West Philadelphia and the U.S. Navy. In 1985, the pope dispatched Egan to work for Cardinal O'Connor in New York, as vicar for education. The friction started before Egan even unpacked. O'Connor nee-

PHOTOGRAPHS BY AP WIDE WORLD PHOTOS.

dled the new man by saying Egan had requested an apartment spacious enough to accommodate his grand piano. "He has indicated that he'll be needing very large quarters, and I have found them," O'Connor said. "Across the river, in Newark."

In 1988, Egan gladly accepted appointment as bishop of Bridgeport. Then he got a look at the diocese's multi-million-dollar debt.

The fiscal mess enabled him to build a reputation as a management genius. He demonstrated a gift for reeling in donors, many of them top corporate executives: Louis Gerstner, IBM's boss; Lawrence Bossidy, the head of Allied Signal; and NBC's Bob Wright. GE's Jack Welch became such a cherished friend that Egan acted as a personal Roman tour guide for Welch's then happily married second wife, Jane. A 1993 Egan fund-raising campaign with a goal of $30 million raked in $45 million. Egan also revamped the recruitment of potential priests and dramatically increased vocations in Bridgeport.



FRIENDS, ROMANS, LEND ME YOUR EARS: Egan leaving the Vatican after the April conference of cardinals; opposite, with Pope John Paul II at the Vatican last October.

Considering Egan's public aloofness and brutal managerial hand, it is startling to hear the private man repeatedly described as engaging, entertaining, and witty. "He's a very affable, very friendly man," says a New York bishop who is nonetheless afraid to be quoted by name. "He's extraordinary in his kindness toward the people who work in the residence, people who cook for us and clean and look after us."

"When you meet him, he's thoughtful, he's got a great sense of humor, he's extremely well versed in music," says Peter Flanigan, the UBS Warburg adviser who helped launch New York's Student Sponsor Partners, which places students in Catholic schools and pairs them with tuition donors, adding 1,600 kids and $6 million to the church-school roster annually. Flanigan has been friendly with Egan since 1987. "He has gravitas and force, but he's in no way stiff," Flanigan says. "He had an opera gala night in Bridgeport, to which a lot of people from the Met would come and perform. I've been to the opera with him; we went to *Fidelio*, and I remember saying, 'This is my favorite opera.' And he said, 'Mine too.' "

Richard Gilder, the conservative Wall Street financier, has chewed over education policy with Egan. "He's much warmer than O'Connor, and I think less of a bullshitter," Gilder says. "I always thought O'Connor was sort of a little bit of a blowhard. This guy isn't. He's much more of a man's man." Gilder pauses. "I shouldn't say that in this connection. He's just a good guy."

EGAN INHERITED A SECOND UGLY PROBlem from his predecessor as bishop of Bridgeport. Lawsuits alleging sexual abuse by diocesan priests began cropping up in the early nineties. At first, Egan spared the church substantial embarrassment and costly settlements. His strategy was simple.

"Egan dug his heels in. He refused to budge," says Raymond B. Rubens, the lawyer for the Reverend Raymond Pcolka, former pastor of Sacred Heart Parish in Greenwich. More than a dozen people, men and women, had accused Pcolka of molesting them in various parishes from 1966 to 1982. "I recall talking with attorneys for the other defendants, who'd been hired by the diocese, and telling them they were nuts—the diocese had to settle these cases," Rubens says. "I said, 'If there's any truth to this, it'll damage the church.' And they told me, point-blank, as long as Egan was there, there wasn't going to be any settlement. Obviously, Egan wanted to become a cardinal."

But a 1997 case finally forced Egan to publicly confront the issue. The Reverend Laurence Brett was accused of sexually abusing Frank Martinelli, a student at Stamford Catholic High School, in the early sixties. Brett had been sent to New Mexico for psychiatric counseling after admitting he bit a boy's penis to prevent him from ejaculating during oral sex, then continued to work under the supervision of the Bridgeport diocese until the early nineties, well into Egan's term.

In 1997, Martinelli sued the Bridgeport diocese for damages. Egan claimed he was scheduled to be in Rome and couldn't show up in court, but he agreed to testify on videotape. In his answers, Egan debates semantics and expresses no sympathy for the victim. He argues that priests are "self-employed" because they draw salaries from individual parishes.

William Laviano, the plaintiffs' lawyer, asks Egan about a diocese memo distributed while Brett was away for treatment. The memo says, "A recurrence of hepatitis was to be feigned should anyone ask" about Brett's absence. "Is it your understanding of this reference that if anybody asked why Brett was gone, somebody should lie and say he had hepatitis, right?" Laviano says on the video.

"If you want to interpret it that way," Egan replies, "[but] that is not what it says." Laviano asks Egan about the meaning of the word *feign*. Egan tries to play it off to sloppy writing: "What you have here is a young priest, who was vice-chancellor, using a word with a certain flair." Egan's combative testimony in the Brett case drew little attention beyond Connecticut; Martinelli and the diocese agreed to a settlement in April 2000.

That same month, the pope was preparing to send Egan to rescue another diocese with massive debts: New York. In choosing Egan, the pope overruled a Vatican nominating committee—and disregarded the wishes of Cardinal O'Connor, who'd made one last trip to Rome to lobby against Egan as his successor before succumbing to a brain tumor in May 2000. Egan's selection as the new archbishop of New York set off a flurry of action in Bridgeport as well. "Once Egan left," says Rubens, the Connecticut defense lawyer, "the settlements took place in jig time." The diocese, admitting there had been "incidents of sexual abuse," paid roughly $12 million to settle 26 cases against five priests.

Egan had already moved on without major damage to his personal reputation, though, and now he had far bigger numbers to worry about in New York.

BY THE END OF O'CONNOR'S SIXTEEN-year tenure, the archdiocese of New York was bleeding $20 million annually. Egan slashed civilian staffing inside 1011 First Avenue, the archdiocese headquarters. He tabled most construction projects. Egan also saved money and sent a message by shrinking *Catholic New York*—the weekly archdiocese newspaper became a monthly. Under O'Connor, *CNY* was a closely watched political organ. "Egan doesn't write," says a senior New York priest who considers the cardinal a friend. "O'Connor was an incessant writer and communicator. And Egan is an overachiever on a number of scores, but on no score so much as demonstrating that he is *not* John O'Connor."

Parish priests complain that Egan has kept them in the dark on issues large and small, switching their health-insurance carrier and replacing the leadership of St. Joseph's Seminary without warning. "He came in and said, 'If your name is not on this list, you're not working here anymore,' " one priest says.

Egan raised the goal of the yearly Cardinal's Appeal, a spring fund-raising drive, by as much as 150 percent in some parishes and brought in Community Counselling Services, the corporate consultant he'd used in Connecticut, to run it, inducing widespread grousing. The Appeal has raised just $8.2 million toward its goal of $15 million, so its deadline has been extended until the end of June.

As a pastor, Egan also draws mixed reviews. He is keeping to his promise to preach two Sundays a month in churches other than St. Patrick's until he visits all 413 parishes in the archdiocese, which includes Westchester, the Bronx, Manhattan, and Staten Island. When the World Trade Center was attacked, Egan's initial response was a healing one: He went to St. Vincent's Hospital, expecting to help comfort survivors.

Still, Egan's whereabouts in the days after September 11 became a source of controversy. In early October, he stuck to his schedule and flew to Rome to preside over a monthlong bishops' synod. Egan conducted a special, poignant Mass for rescue workers at St. Patrick's, but his low profile led to the myth that Egan had high-tailed it to Italy on September 12 and refused to return.

"That was a real bum rap," says a priest who is generally no fan of Egan's. "But the reason he got accused this way was that he was so damn invisible in the media. He was here, but he wasn't doing things publicly the way the cardinal archbishop of New York should. He has no appreciation for his symbolic leadership role."

"It's painful to see him go through this," says an associate. "He wants to tamp it down, but you can't do it that way. My guess is that he's talking to Rome and getting his advice from there."

FOR ALL THE BUMPS, THOUGH, AFTER two years in charge, Egan was well on his way to another victory. His touch with the elites remains deft. In March, Howard Rubenstein, the public-relations man who is one of the city's savviest power brokers, hosted a dinner for 35 at his East Side home with Egan as the guest of honor. "He's made a really good impression on a lot of people," says Rubenstein, who is on the board of directors of the church-affiliated Inner-City Scholarship Fund. "He pays attention when you're talking to him; he really focuses on you. We were talking about Israel, the heritage that Catholicism grew from, and he was able to quote from the Old Testament and the New. He amazes me in his knowledge, of Judaism as well as Catholicism. He's got a great sense of humor. He talks about Chicago politics with a real glint in his eye."

Egan is on target to cut the $20 million archdiocese deficit in half by September, and eliminate it completely in the next fiscal year. When he came to New York, analysts predicted a wave of Catholic school closings; so far Egan has kept open all but three. So it must gall him that the magic he's performed with New York's financial morass, the whole reason he came here, is quickly being buried by the clamor about old sexual misdeeds.

At first, Boston's Cardinal Law was the scandal's leading villain. Then, in March, the Hartford *Courant* published sealed transcripts of Egan's depositions in a 1999 pretrial hearing. Suddenly the behavior of Raymond Pcolka came back to haunt Egan. A dozen former altar boys and parishioners had accused the former priest of heinous acts. "Let us please remember," Egan said, according to the *Courant*, "that the twelve have never been proved to be telling the truth."

Cindy Robinson, the plaintiff's lawyer, asked Egan if he was aware that the cases against Pcolka involved oral sex, sodomy, and beatings. "I am not aware of any of those things," Egan said. "I am aware of the claims of those things, the allegations of those things."

Robinson parried: "And you are clearly aware of the number of people that are making these similar claims during the same period of time, over a long period of time, involving Father Pcolka, correct?"

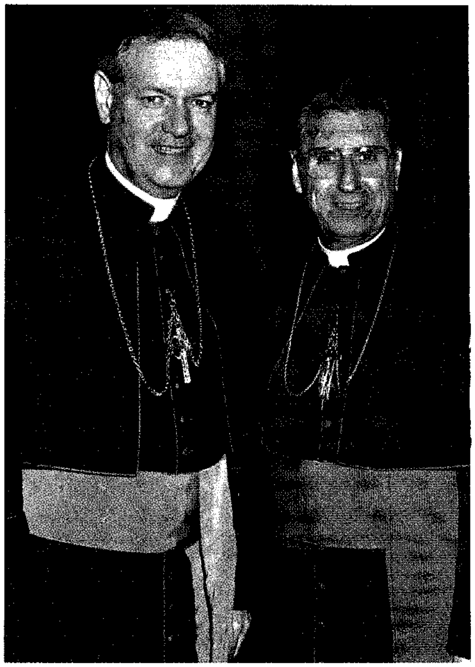
"I am aware," Egan said, "that there are a number of people who know one another, some are related to one another, have the same lawyers and so forth, I am aware of the circumstances, yes."

Later, according to the transcripts published in the *Courant*, Robinson questioned Egan about his stewardship of another accused priest, Laurence Brett: "He admits apparently that he had oral sex with this young boy and that he actually bit his penis and advised the boy to go to confession elsewhere?"

"Well, I think you're not exactly right," Egan replied. "It seemed to me that the gentleman in question was an 18-year-old student at Sacred Heart University."

"Are you aware of the fact," Robinson countered, "that in December of 1964 that an individual under 21 years of age was a minor in the state of Connecticut?"

"My problem, my clarification, had to do with the expression 'a young boy' about an 18-year-old," Egan said.

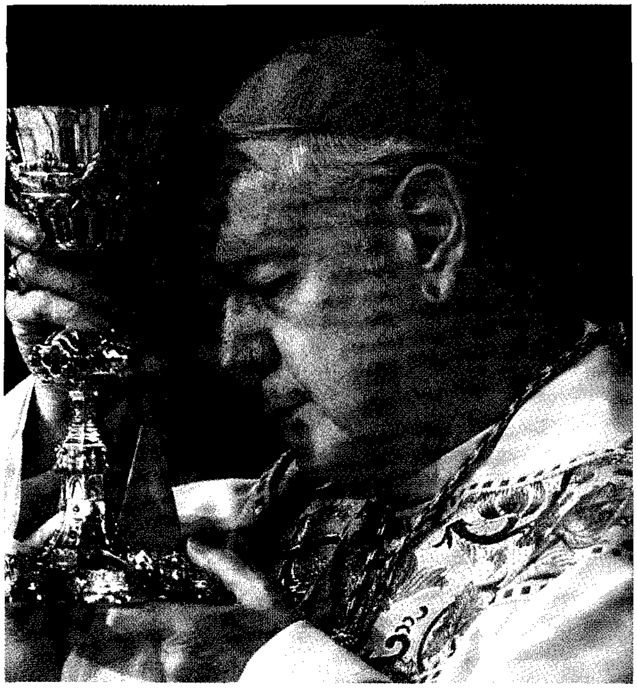


PHOTOGRAPHS: CLOCKWISE FROM TOP, AP WIDE WORLD PHOTOS; CHRIS HONDROS/NEWSMAKERS; GEORGE DE SOTA/LIAISON.

“A young—all right, a minor, is that better, then?” Robinson said.

“Fine,” Egan answered.

Egan is a skilled lawyer, so his narrow responses under hostile questioning were appropriate. More damaging is an Egan memo from 1990, regarding a meeting with the egregious Brett. “All things considered, he made a good impression,” Egan wrote in his notes as quoted in the *Courant*. “In the course of our conversation, the particulars of his case came out in detail and grace.”



PLAYING THE CARDINALS: Clockwise from above, at his installation Mass in St. Patrick’s on June 19, 2000; with Boston’s Cardinal Bernard Law at the installation Mass; with Cardinal O’Connor in Rome in 1985.

Robinson isn’t objective; she was trying to win money for her client. But her impression of Egan’s performance in Bridgeport squares with other people’s memories. “What’s absent in Cardinal Egan and what’s so disturbing is any sense of pastoral concern for victims who are all part of the Catholic faithful,” Robinson says now. “He operates like a businessman. The striking thing with Egan during the whole course of the litigation was that he refused to comment on it. The first words I recall Egan saying publicly that indicated any sympathy or support or concern was most recently, when he’s been under attack and issued a statement through his office in New York.”

Some expected Egan to adopt a more sophisticated public approach when the current crisis broke. “This thing blew up in Boston, but we knew it was going to come to New York,” a city priest says. “The archdiocese should have gotten ahead of the story. Isn’t that what you always want to do? As soon as questions were raised here, they could have said, ‘Look, we’ve already gotten all of our files and we’ve referred anything of interest to the district attorney; we’ve already done that.’ That would have taken the steam out of the story. But there’s something in the Catholic culture about ‘We don’t deal with the media.’ It’s paranoid. And good priests are taking a beating because Egan doesn’t give us any support.”

On Palm Sunday, from the St. Patrick’s pulpit, Egan made his most extensive remarks on the scandal, vowing to prevent future abuse. His main comments have come in four written statements notable for their chilly, legalistic tone and for Egan’s claim that he’s relied on the evaluation of psychiatrists to determine which accused priests were fit to return to work. Egan’s first and longest document came with a gag order: Pastors should not sermonize on the very subject that was foremost in parishioners’ minds. “Why is the bishop trying to muzzle me from speaking about something that is so urgent to our people?” asks an outraged Manhattan priest. “It shows no faith in us. And why couldn’t the letter have had some empathy in it? I mean, Con Edison could have written a warmer letter! Their statements don’t say, ‘Gee, our attorneys won’t let us say we’re really sorry that your gas is off.’ ”

In early April, as complaints about his intransigence escalated, Egan forwarded old sexual-abuse allegations to the Manhattan district attorney. Later, he announced he would suspend any priests accused of misconduct. Yet even Egan’s friends are saddened and astonished by his clumsiness in managing the scandal. “He wants to tamp it down, but you can’t do it this way,” a longtime associate says. “You subdue the frenzy by dealing with the frenzy up front. It’s painful to see him go through this. My guess is he’s talking to Rome and getting his advice from there.”

Inside Egan’s bunker, they’re indignant about all the criticism. “He’s communicated directly with the parishes in letters that have been sent out; it’s a matter of public record,” seethes a crusty monsignor. “What the papers are sore about is that he doesn’t deal directly with them. That’s the way he’s selected to do it, because they’ve misquoted him and put wrong stories in. Why should he be bothered acceding to any request they’re making?”

Egan is right to be skeptical of the media. But not all his communication problems are the fault of microphones and newsprint.

ONE WEEK AFTER RETURNING FROM the sexual-abuse summit in Rome, Egan invited his diocesan priests to Yonkers. Five hundred showed up, willing to listen, but many with clear memories of the first time Egan had asked them all to St. Joseph’s Seminary for a chat.

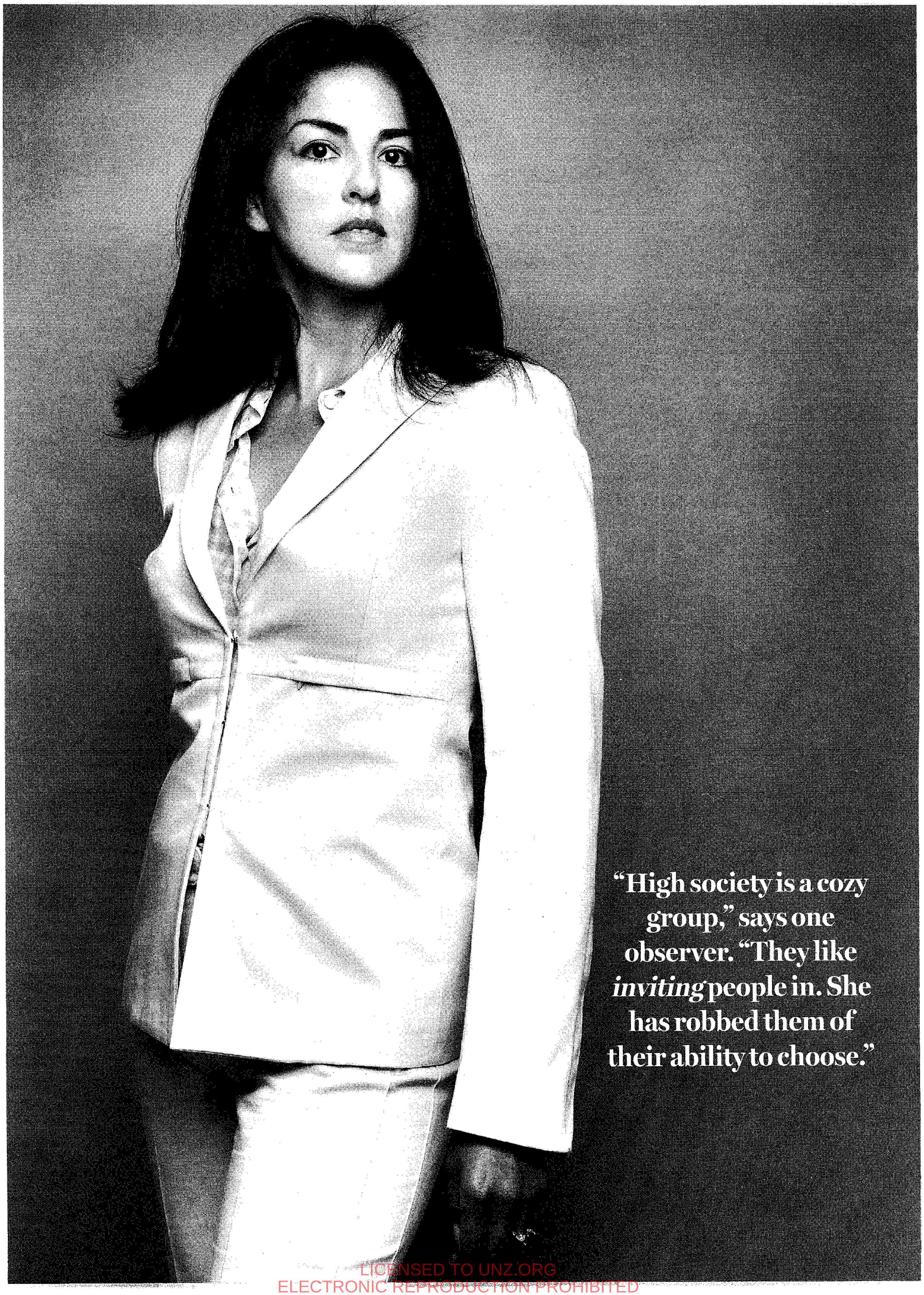
It was July 2000, a month after Egan’s arrival in New York, and the occasion was an informal get-to-know-you barbecue. “It was an attempt to reach out, and that was good,” one priest says. “He was gregarious.” In smaller social settings, Egan drops the lugubrious baritone that he uses from the pulpit, the medieval tone that makes him sound as if he were playing a priest in a Vincent Price movie. Yet even out on the seminary lawn, Egan wasn’t completely at ease. “He wore a green sports shirt,” a Manhattan priest says, “but he didn’t allow anyone to take a picture of him in it.”

Inside the St. Joseph’s Seminary gym on the morning of April 29, priests gathered around small tables and listened anxiously to the archbishop. They were reassured by hearing a somber Egan express sincere sorrow for the abused children. They were curious about his plan to raise money for a legal defense fund that would be strictly separate from archdiocese accounts. They weren’t surprised when Egan complained about the media harassing him—only that he took evident delight in keeping the press guessing as to the exact number of New York priests who’ve been suspended.

Far more disturbing was Egan’s proportioning of victimhood. “He thinks the innocent priests and the church are the martyrs in this, not the kids,” one appalled priest says. “He still just doesn’t get what people are angry about.”

Perhaps for once, Cardinal Edward Egan could direct his gaze down the church ladder instead of up. He’d see the only true Christian charity to emerge from this tawdry saga. In a cramped midtown rectory, a priest puts down the morning’s tabloids, their headlines announcing the summary dismissal of six unidentified Catholic pastors. The priest’s hands are shaking. He has no sexual-abuse worries of his own, but he’s rattled both by the evil in the church ranks and by his leadership’s cold-blooded response to the crisis.

“Every priest swears an allegiance to the archbishop of New York,” the priest says quietly. “Do I like him? I don’t know. But I am called to love him.” ■



“High society is a cozy group,” says one observer. “They like *inviting* people in. She has robbed them of their ability to choose.”

BOGOTÁ-BORN AND QUEENS-BRED, DAYSSI OLARTE DE KANAVOS HAS HURDLED GILDED BARRIERS TO BECOME A STAR OF THE ELITE CHARITY CIRCUIT. SHE'S CAPTIVATED THE SOCIETY PRESS, BUT SOME OF THE PARK AVENUE SET IS LESS THAN CHARMED. By Katherine Rosman

The Self-Made Socialite

IT IS EIGHT O'CLOCK ON THE EVENING OF THE Byzantine Ball, this year's benefit for the tony Young Friends of Save Venice charity. The Metropolitan Club is awash with cascades of white gardenias and hundreds of votive candles floating in shallow pools, and two of the three co-chairs, Nadja Swarovski, the crystal heiress, and Alexandra Lind Rose, the socialite–cum–fashion designer, are greeting guests and gamely posing for photographers in the marble receiving hall. By 8:30, a crush of masked women in feathered, beaded headdresses and extravagant Renaissance gowns is mingling with men in capes—even a few in tights. Soon the crowd—investment bankers, heirs to South American fortunes, Euro expats, even an archbishop—is so tightly packed that there is precious little air for air-kissing. The photographers retreat, somewhat disheveled, to the less populous lobby for a breather. But the third co-chair, the aristocratically named Dayssi Olarte de Kanavos, has still not arrived.

At nine sharp, Dayssi, in a two-piece gown of red and white satin, with a strand of huge pearls slung low around her shapely waist, glides up the stairs and into the lobby. Her shiny raven hair has been sculpted into tight ringlets that frame her face. She holds a luminous mask of silver, affixed to a rod and encircled by a large web of bright baubles. The photographers are rested and ready.

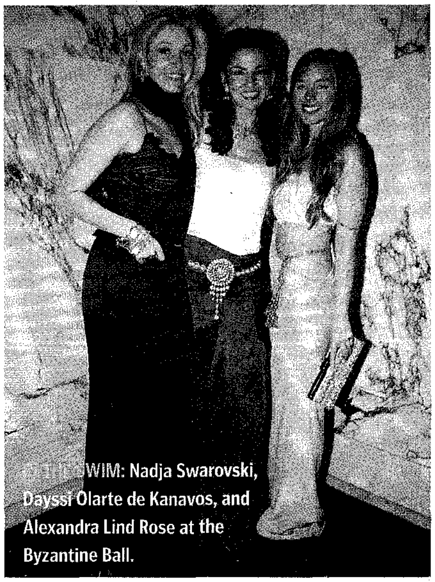
She heads past them toward the crowd.

"Dayssi! Dayssi!" they call after her.

On cue, she stops, pivots, and then seamlessly maneuvers the mask behind her head, creating a perfect backdrop for her perfect face. She smiles radiantly, turns again, and disappears into the sea of slender women with improbable décolletage. From then on, you need only look for a camera's flash to locate her. (Once you do, you find that during the dinner she has cannily seated herself next to Robert Haskell, the social reporter for *W* and *WWD*.)

Whether or not a calculated gambit, Dayssi's late arrival—and her playful way with the press—pays off in print, landing her photograph in *WWD* and *Harper's Bazaar* (*sans* her co-chairs), among other publications. As her behavior frequently does, it also places her at the center of the whispered gossip of the mavens of Fifth Avenue. "It's just plain *rude* to be this late to your own event," sniffs one.

A 38-year-old self-made socialite, Dayssi Olarte de Kanavos has cheerfully been breaking through social barriers—or, more accurately, adroitly navigating her way around them—for the better part of a decade. She is not the product of a venerable or moneyed Manhattan family: She grew up in Bogotá, Colombia, and Forest Hills, Queens. She doesn't have a fantastically wealthy husband: Paul Kanavos is a merely successful real-estate developer. She doesn't even have an upper-crusty, socially impeccable address: She lives with her husband and three young children in a rental duplex in a Trump high-rise on Third Avenue. And unlike all the wealthy young women who devote their days to Sotheby's or upscale publicity firms or one of the glossies, she doesn't have a glamorous career. She calls herself a full-time mom.


IN THE SWIM: Nadja Swarovski, Dayssi Olarte de Kanavos, and Alexandra Lind Rose at the Byzantine Ball.

Nevertheless, Dayssi has established herself firmly in the inner circle of New York society. She has been chosen for *Vogue's* best-dressed list, pictured on the cover of *Town & Country*, and invited to participate

PHOTOGRAPHED BY FRANK W. OCKENFELS 3

in top-tier society philanthropies: Save Venice, New Yorkers for Children, Memorial Sloan-Kettering, Alliance Française, Jazz at Lincoln Center, and the Wildlife Conservation Society, to name only a few.

"Does she have the credentials?" asks a college classmate. "Well, who cares about credentials anymore? Brooke Astor was the Dayssi of her time. Let's not forget that."

Not exactly; Astor married into a vast fortune. That Dayssi has managed to join society's elite ranks despite her relative lack of funding is perhaps her most astonishing coup. "She seems to have pulled off a social LBO," says *Vanity Fair* society editor Kristina Stewart, "leveraging an adequate amount of money and looks into a monolithic enterprise." She achieved it, explains Stewart, through "dogged, calculated, relentless enthusiasm. Some call it social ambition."

Others call it charm. The word that is invariably used to describe her, except by detractors, is *nice*. Dayssi creates heat—in both colloquial senses: She generates media buzz but also has earned the ire of a small but powerful coterie of society purists. They call her "the Flower From the Bronx"—to some, all outer boroughs are interchangeable—and criticism of her deportment has become something of a sport. Snipes one, "It is unacceptable to act like a snob when you're from the Bronx and not Bronxville."

Dayssi herself takes such criticism in stride; it's evidence of her considerable confidence. "I don't think I have to go around showing people who I am in order to prove that I merit being here," she says mildly. "For every person who doesn't like me, there are ten who know who I am. I look myself in the mirror every morning. I like myself, and I like what I do. I have taken on a responsibility in the community."

But Dayssi's success without the Establishment bona fides stimulates something deeper than envy. "Her background and her relative lack of wealth threaten the structure of the social world," explains one observer of the Park Avenue tribe. "She's breaking down barriers that they don't want broken. If *she* can get into society, then what is it? Society is just an illusion, then, a joke."

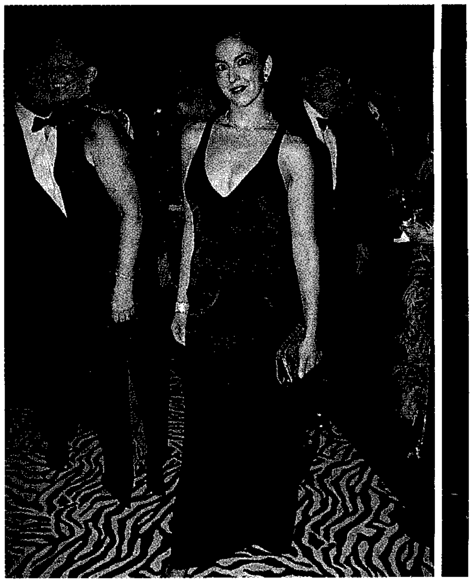
DESPITE WHAT THE GOSSIPS SAY, Dayssi's past is anything but pedestrian. In fact, she has all the trademarks of a Danielle Steele heroine: aristocratic roots, reversals of fortune, tragedy.

She was born in 1963 in Bogotá, the third daughter of Pina and Daniel Olarte. Daniel had run away from his prosperous family ranch in Santander, Colombia, to seek his fortune in Bogotá, putting himself through college and building a successful career as a real-estate investor. "My dad was a 'charm a dog off a meat truck' kind of guy," Dayssi says.

The Olartes lived a privileged life in Bogotá—a formal, conservative city that prided itself on its cultural accomplishments and European style. Convention dictated, for example, that even in the late sixties a married, upper-class woman should not venture outdoors without white gloves. Pina bristled in such a cloistered environment; she announced, when Dayssi was 9, that she was moving to New York to enter the graduate-school language program at Barnard College. Daniel and the girls joined her.

The Olartes' fortune, so ample in Bogotá, afforded them much less in New York, where the family lived in a brownstone apartment on the Upper East Side. "Our quality of life was very different," Dayssi remembers. "There we had maids everywhere. Here we had a nanny, but we didn't have staff." The transition was particularly difficult for Dayssi's father; when Pina decided to make the move permanent, Daniel returned to Bogotá with the girls. Soon after, Pina and Daniel divorced.

Gloria and Norma, Dayssi's older sisters, had grown into beautiful young women, and they sailed into Bogotá society. "They were definitely the belles of the ball," says Ana Sokoloff, who then lived in Bogotá and now oversees Latin American paintings for Christie's. But Daniel faced ongoing financial challenges. He gambled most of his fortune on a food company, and when the business crashed, it took the family's savings with it. He let the household staff go, cut off the girls' clothing allowance, and stopped sending money to Pina in New York. One day, Dayssi remembers, she and her sisters missed the school bus, and because they could not afford a taxi, they got a ride from their dad, who had sold the Mercedes but held on to an old delivery truck. The girls were mortified to be seen in the truck, so Daniel promised to drop them off a safe distance from the school's entrance. Instead, she says, "he went straight to where the school buses were pulling in. My sister was screaming, 'Drop us here! Stop!' But my dad circled around and honked the horn and said, 'Always be proud of who you are.' "



"Dayssi is a beautiful woman," says socialite Muffie Potter Aston. "Sometimes when people are beautiful, the stones get thrown at them first."

The girls eventually returned to New York to live with their mother, who was working as a translator for the United Nations. Gloria and Norma entered American universities, working their way through school. With her youngest daughter in mind, Pina moved to Forest Hills, "knowing that the public school was very good," says Dayssi, because "it was a very Jewish neighborhood."

It was as a student at Forest Hills High School that Dayssi developed her tendency to join. Her mother allowed her out of the house only for school-related activities, so Dayssi signed up for as many as possible: the school newspaper, the volleyball team, the basketball team. "The girls on the other teams, who were mainly African-American, would taunt me because they thought I was the cheerleader," she says. "But I could play. I could check people under the boards and hold my own."

Adam Waldman, a Forest Hills classmate, recalls a ski trip to Vermont he planned for about 30 friends. "I did a foolish thing by not telling everyone to kick in $2 for insurance," he says. "Dayssi ended up breaking her arm on the slopes, and she had to get a job after school to pay off her medical bills."

Fitting in socially was tricky. In Colombia, the Olarte sisters were considered *gringas* because they attended an elite American school; in New York, they were Latinas. "It's weird to always be the outsider," Dayssi says. "The benefit is that eventually you get used to it, and it stops bothering you. I've always been in the position of being the outsider, and I don't feel a lot of pressure to be the insider."

IN THE PAST DECADE, NEW YORK SOCIETY HAS undergone a sea change. "How you're born is

PREVIOUS SPREAD: PHOTOGRAPH (RIGHT) BY PATRICK MCMULLAN.

no longer relevant,” says Paul Wilmot, the society publicist. “The media dictates who is ‘society.’ Society equals numbers of clippings.”

Enter Dayssi Olarte de Kanavos, party-page regular. “She beams for the camera,” says photographer Patrick McMullan. “I like someone who makes an effort for me, like a model.” (Which, in fact, she was: As a college student, she was featured in commercials for Coca-Cola and Reebok.) When Dayssi wanted McMullan to attend a Miami City Ballet gala, she personally saw to the details of his free travel and hotel accommodations; ditto for *Vogue*’s Mary Hilliard.

Her coziness with the media, say her detractors, just goes to prove that she’s not of their class. “She’s the first to pose and the last to leave,” gripes one observer. “She vamps it up. *Ladies* don’t do that.” Another illustrates the point: At the Whitney’s annual gala in October 2000, Dayssi playfully held a rose to her cheek for several prolonged moments while keeping one eye on New York *Times* lensman Bill Cunningham. “She didn’t stop until Bill snapped her ‘candid’ photo,” the witness says. It ran in “Sunday Styles.”

TOWN & COUNTRY
HAVING A BALL!
NEW YORK’S NEW SOCIAL SCENE
SUMMER FUN ON THE VINEYARD
LYNN WYATT THE TOAST OF TEXAS

SWEET CHARITY: From left to right, at a Whitney Museum gala; with her husband, Paul Kanavos, at Shanghai Tang; with Joanne di Guardiola at a Love Heals event in the Hamptons; the infamous *Town & Country* cover featuring Dayssi and Nadja Swarovski.

All this press is necessary to do her charity work, Dayssi argues; the fund-raising world hinges on such media exposure. If Dayssi solicits underwriting for an event and the sponsor knows her photo—and an accompanying caption mentioning his company—will likely end up in the press, she is that much more likely to secure the donation.

The designer gowns are also key; fashion magazines are all more apt to run a photograph if the subject is wearing a favored designer. But designer gowns can cost thousands of dollars. “She’s a borrower, not a buyer,” says one socialite, meaning that Dayssi borrows samples from designers instead of purchasing their wares—a practice that is, in fact, not unusual among the benefit set. “The social group into which she has thrust herself thrives on people’s bank balances,” says another. “Dayssi has had to beg and borrow to maintain the appearance that she’s of this world. She is pretending to be something that she is not.”

Dayssi dismisses talk about money as crass, and says that as far as the dresses are concerned, she borrows *and* buys. “If you get photographed in one of these dresses, you basically feel like you can’t wear it again. If you have to buy a new dress every time, it’s a waste. I’d rather give my money to charity.”

So why the venom? “I think there’s a bias because of her Latin American origin. I think it’s subtle, but it’s there,” says one socially active acquaintance. “Either you’re a Wasp, a German Jew, or a rich Irish Catholic. Those are the three big pillars in this town. She’s Hispanic—and very, very pretty—and a lot of girls are irritated by that.” And not unlike her romanticized Bogotá, Dayssi is impeccably formal, unfailingly discreet, annoyingly polite. She doesn’t swear or gossip. To some, her manner can be read as snobbery.

Her friends see a different side of her. “There is something very, very kind, very nice, very giving about Dayssi,” says one, the shoe designer Vanessa Noel. “Dayssi is very attractive, so I imagine she attracts jealousy and bitchiness. People need to get a life.” “She’s gorgeous,” the designer Christina Perrin, another friend, says with a laugh. “I can see why people would be mad.” “I think Dayssi is a lovely and beautiful woman,” agrees socialite Muffie Potter Aston. “Sometimes when people are beautiful, the stones get thrown at them first.”

“This is a cozy group, people who collided at Brown or were introduced by their grandmothers,” explains one social observer, “and then this person foists herself upon them. They like *inviting* people in. But she has robbed them of their ability to choose.”

IN 1981, DAYSSI ENROLLED AT CORNELL University’s School of Hotel Administration, where she undertook a social curriculum that must have served as a training ground for the Manhattan benefit scene: an Ivy League Greek system. “She was always one of the three of four prettiest girls at Cornell,” says a college acquaintance. But no matter how pretty, Dayssi could not pass for Wasp. “She was in Alpha Epsilon Phi, which is for the good-looking Jewish girls and good-looking Italian-American girls,” he recalls. “Kappa Kappa Gamma and Delta Gamma were the two best. AEPhi was a runner-up, but it was *not* Kappa or DG.”

Nevertheless, freed from the strict confines of her mother’s home, Dayssi blossomed socially. She became close friends with an Italian-born woman from Mexico named Roberta Petruzzi; over summer vacation, Dayssi brought Petruzzi home to Bogotá. While there, Petruzzi joined a hunting party that included Dayssi’s uncle, a few of her aunts and cousins, and her oldest sister, Gloria. Dayssi stayed home as the group took off on a small plane. The airplane crashed, killing everyone onboard.

“I didn’t take any time off, I didn’t even tell my counselors at school,” Dayssi recalls. “I was so distraught, I thought if I immersed myself in studying . . . ” Her voice trails off. “I thought, *This way, I’ll have to work all the time and I won’t have any time or space to think about this.*”

Dayssi graduated from Cornell in 1985 and moved to Manhattan, where she waited tables at Canastel’s on Park Avenue South and worked as a real-estate consultant before deciding to study for a graduate degree in real-estate finance and development at New York University.

During this time, she was dating an Italian prince named Clemente Imperiali. Along with a group of Italian friends, she became involved with the Junior International Club, a party-promoting-and-networking clique comprising European and South American expatriates and “princesses of countries that didn’t exist anymore,” according to an occasional attendee. One night in 1985, she met the JIC’s founder, Marc Biron, at the Palladium; soon, she was lending her name to help promote his events.

When Biron was enlisted to create a junior committee for Save Venice, he signed Dayssi up immediately because she knew many *(continued on page 58)*

PHOTOGRAPHS BY PATRICK MCMULLAN.

What you need to know

About® New York

spas.about.com
Discover the best spas at the right prices

wine.about.com
Learn which cabernet or chardonnay to order

travel.about.com
Plan a weekend getaway

exercise.about.com
Get fit with the latest workout trends

Join us online at About.com, where hundreds of experienced Guides provide the resources you need to explore your passions. Arrange a country escape with Elizabeth Arneson, your Guide to Bed & Breakfasts, or customize a 30-minute fat burning program with Exercise Guide, Paige Waehner. Whatever your passion, About.com has what you need to know.

Best Bets

RIMA SUQI

Heavenly Soles These fun flip-flops are perfect for showing off your summer pedicure. Choose from a red braided upper with a Hawaiian sunset (shown) or a tan version with tropical flowers ($12).

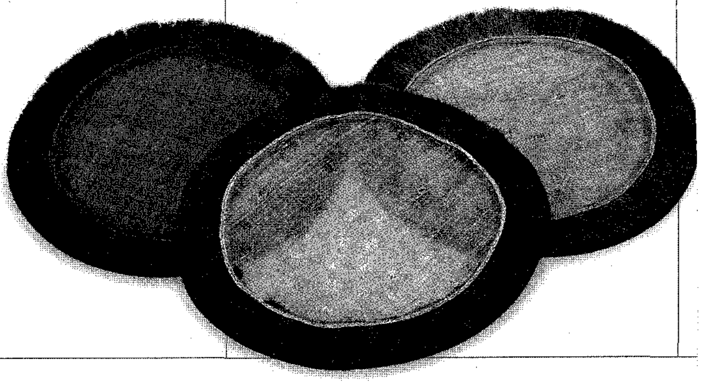
► 800-335-4269
www.delias.com

Bermuda Triangle No celebration of Hawaiian culture is complete without a bikini . . . with a Hawaiian theme, of course. This sexy number from Tommy Hilfiger comes with either a triangle top (shown) or a bandeau (top, $38; bottom, $36).

► **MACY'S**
151 West 34th Street
212-695-4400

Drawing Straws Setting a festive summer table is sometimes as simple as adding one chic accessory to your usual mix. We like these raffia-and-straw place mats by Chateau X. They're 17½ inches across, come in several colors, and can be wiped clean with a damp cloth ($45).

► **BERGDORF GOODMAN**
754 Fifth Avenue, at 58th Street
212-753-7300

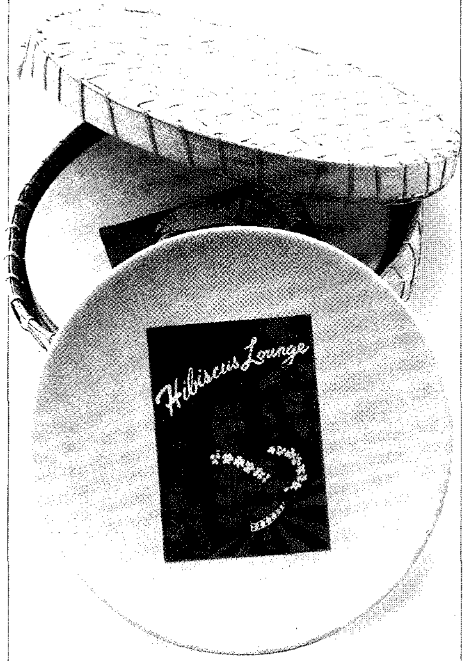


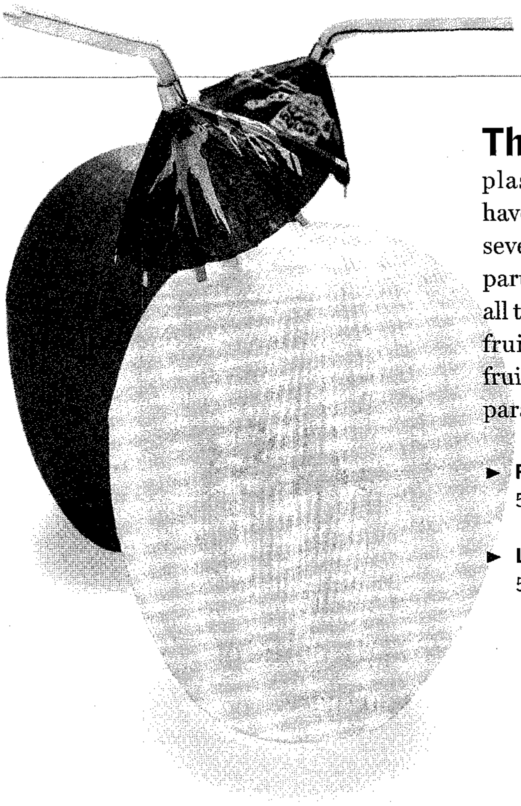
PHOTOGRAPHED BY JAMES WORRELL

Get the Dish

Fans of kitschy fifties tiki motifs will love Pottery Barn's new set of four eight-inch plates, each with a different image, packaged in a handwoven bamboo basket. Trader Vic would be proud ($29).

► **POTTERY BARN**
600 Broadway, near Houston Street
212-219-2420
127 East 59th Street/917-369-0050
1965 Broadway, at 67th Street
212-579-8477





The Punch Line

These plastic "coconut" cups—which have holes for straws and come in seven colors—will give your next party that tiki-bar feeling without all the work of hollowing out fresh fruit. The best part: Unlike real fruit, these are reusable ($3 to $5; parasol straws sold separately).

► **REMINISCENCE**
50 West 23rd Street/212-243-2292

► **LOVE SHRINE**
543½ East 6th Street/212-387-0935

Too Cool for School

Whether you're toting bevvies or frozen burgers, Glacier Gear's festive coolers are the way to go. The red six-can version ($9.99) and the blue twelve-can one ($14.99) are both double-insulated to keep the inside supercool. Exterior pockets hold utensils.

► **BED BATH & BEYOND**
620 Sixth Avenue, at 19th Street
212-255-3550
410 East 61st Street/646-215-4702

Bear Fruit

Serpui Marie's chic tote is designed with a tropical-chic pineapple motif, but it's equally at home in Manhattan and on the Big Island. The roomy cotton bag has nylon lining inside, with a separate compartment for your cell phone, and sporty red leather handles ($140).

► **CALYPSO**
424 Broome Street/212-274-0449

Getting married? **New York Weddings** can help. More than 600 sources for planning your big day and tips to help guide you along the way. On sale at newsstands now. To order a copy, call 800-544-6748 ($5.99 plus $2 shipping and handling).

Sales&Bargains

Basket Case

If your idea of heaven is an afternoon on the Great Lawn with a big lunch and a bottle of wine, these picnic baskets will take you there.

BOXED SETS: 1. Pier 1 Imports. 2. Broadway Panhandler. 3. Terence Conran Shop. 4. Bed Bath & Beyond (in background). 5. Pier 1 Imports.

OUTDOOR EXERCISE IS fun, but sprawling out on the grass, sipping wine, can be pure bliss. Up for a picnic? Pack yours in one of these baskets. **Bed Bath & Beyond**'s model ($29.99) comes loaded with plates, cups, and cutlery for four. **Broadway Panhandler**'s ($89.95) has the same, and also a blanket. For fancier dining, we like **Pier 1 Imports**' suitcase, which comes with stainless flatware, china, and wineglasses packed in their own matching case ($60) and an easy-to-tote version with a shoulder strap ($40). Perfect for purists: the **Terence Conran Shop**'s simple style with a leather clasp ($49).

Bed Bath & Beyond, 620 Sixth Ave., near 18th St. (212-255-3550), 410 E. 61st St. (646-215-4702); Broadway Panhandler, 477 Broome St. (212-966-3434); Pier 1 Imports (pier1imports.com); the Terence Conran Shop, 407 E. 59th St. (212-755-9079).

Picks of the Week

Sales beginning from Wednesday, May 15, through Tuesday, May 21.

Liz Lange maternity wear is up to 65 percent off ($15 to $55). 347 W. 36th St., seventh fl. (212-879-2191); A.E., M.C., V.; 5/16 (8-6), 5/17 (8-4), 5/18 (10-4).

Steven Alan's sale means 30 to 70 percent off Katayone Adeli, Bruce, and others ($10 to $228). 103 Franklin St. (212-343-0352); A.E., M.C., V.; 5/16 (8:30-8), 5/17 (9:30-7:30), 5/18 (noon-5).

Manuel Canovas bikinis and beach accessories are 60 percent off (from $70). 530 Seventh Ave., near 38th St., Ste. 2800 (212-997-7411); cash only; 5/15-5/17 (9:30-5:30).

Anni Kuan is clearing women's clothes for 60 percent off ($40 to $75). 242 W. 38th St., eleventh fl. (212-704-4038); cash only; 5/16-5/17 (10-6).

In Swim's designer swimwear and cover-ups are half off ($50 to $100). 202 W. 40th St., Ste. 1106 (212-575-2367); cash only; 5/13-5/17 (10-6).

Lulu Guinness and **Tibi**'s colorful bags and clothes are 50 to 75 percent off ($15 to $250). 230 W. 39th St., sixteenth fl. (212-302-4564); A.E., M.C., V.; 5/16-5/17 (10-5).

Country Floors is offering decorative tiles for 50 to 90 percent off. 1940 Flushing Ave., Queens (718-456-2713); M.C., V.; 5/17-5/18 (8-5).

LAI's leather and croc accessories are 70 percent off ($20 to $1,500). 35 E. 65th St. (212-794-4455); A.E., M.C., V.; 5/14-5/15 (10-7), 5/16 (10-5).

Showroom Seven has Ghost, Erickson Beamon, Imitation of Christ, and other hip lines for $39 to $155. 498 Seventh Ave., near 36th St., twenty-fourth fl. (212-643-4810); A.E., M.C., V.; 5/15-5/24 (10-7).

Denise Williamson Showroom's taking up to 70 percent off Alice Roi, Ulla Johnson, Mint, and others ($20 to $150). 103 Franklin St. (212-226-5507); A.E., V.; 5/16 (8:30-8), 5/17 (9:30-7:30), 5/18 (noon-5).

MOMA's bookstore's moving sale means 40 percent off a huge selection of books, postcards, prints, and more. 11 W. 53rd St. (212-708-9700); A.E., M.C., V.; through 5/28 (10-6:30).

Brooks Brothers is offering 15 to 25 percent off on May 15 and giving 1 percent of profits to the Make-a-Wish Foundation. For locations and hours, call 800-274-1815.

Halston eveningwear is up to 90 percent off ($85 to $800). 530 Seventh Ave., near 39th St., eighth fl. (212-282-1200); A.E., M.C., V.; 5/20-5/23 (10-5).

Elie Tahari and **Alexander McQueen** clothes are 55 to 95 percent off ($15 to $250). SSS Sales, 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; 5/16 (10-7), 5/17 (10-6), 5/18 (10-4), 5/20 (10-6), 5/21 (10-7), 5/22 (10-6), 5/23 (10-7).

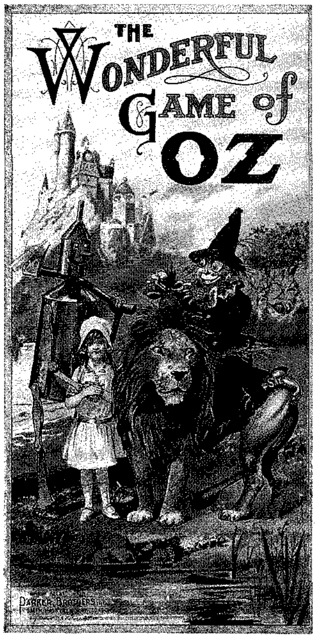
AJA MANGUM

SIGN UP! We'll e-mail you a new Best Bet and sale alert daily. Go to nymetro.com/signup.

PHOTOGRAPH BY DASHA WRIGHT EWING.

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos


THE WONDERFUL GAME of OZ
PARKER BROTHERS

IF I ONLY HAD A . . . A 1921 board game, on the block at Swann Galleries.

ART

The Irene Fisher Collection of L. Frank Baum

Brave a gauntlet of Dorothy fanatics as Swann Auction Galleries focuses on rare Oz items—everything from the 1900 edition of *The Wonderful Wizard of Oz* to signed ink drawings by several of the illustrators. **(May 16; see listing, page 68.)**

MOVIES

Star Wars: Episode II—Attack of the Clones

Expect a lot less Jar Jar in the latest *Star Wars* installment, by all accounts more satisfying (and darker) than its predecessor. If you haven't heard by now, this installment involves Anakin (Hayden Christensen) and Obi-Wan (Ewan McGregor) protecting Padmé (Natalie Portman) from a militia of political separatists. **(Opens May 16; see Peter Rainer's review, page 42, and listing, page 51.)**

NIGHTLIFE

The Jon Spencer Blues Explosion

The reigning kings of the New York rock scene—and an influence on everyone from the White Stripes to the Yeah Yeah Yeahs (they just toured with the latter)—plays Irving Plaza behind their first album in four years, *Plastic Fang*. **(May 17 and 18; see listing, page 79.)**

READINGS

Broadway Salutes New York in Verse

Adolph Green, Malachy McCourt, Jerry Stiller, and myriad Broadway stars will read new and classic poems about New York during this free afternoon at the Fifth Avenue Presbyterian Church, presented by the always worthy TIPA (Toward International Peace through the Arts). **(May 21 at 12:30 P.M.; Fifth Avenue and 55th Street.)**

THEATER

Smelling a Rat

The New Group presents this 1988 play by Mike Leigh (*Secrets & Lies*), a scathing farce examining class and gender wars. A penthouse owned by a wealthy exterminator is the backdrop for the slamming doors and sexual intrigue. The cast includes Eddie Kaye Thomas and that *Dawson Creek* vixen Michelle Williams. **(Opens May 19; see interview, page 60.)**

BOOKS

Six Days of War

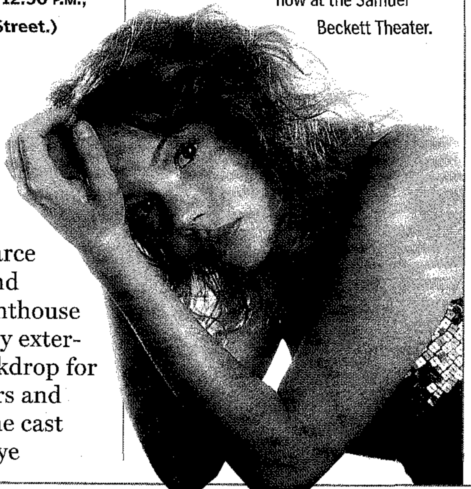
The timing, alas, is perfect. Michael Oren's definitive history of the 1967 Arab-Israeli war and its aftermath is sure to be the must-read in the White House this month. **(Oxford University Press, $30; in bookstores now.)**

RESTAURANTS

Beacon's Second Annual Beefsteak

Joseph Mitchell immortalized the then fading nineteenth-century event called a beefsteak in a story called "All You Can Hold for Five Bucks." Three generations later, the price is $85—but the tradition remains the same: Eat all the steak, lamb, bacon, and crabmeat you can possibly pack into your belly. **(May 21; to reserve, call 212-332-0500.)**

***SMELLING* GREAT:** Michelle Williams, now at the Samuel Beckett Theater.



TOP five

Tony Favorites

Everyone has an opinion about who's going to take home a Tony, but here's an inside line. Start that office pool—the party's June 2.

1. Best Play, New

Topdog/Underdog and *The Goat, Or Who Is Sylvia?* tower over the competition. Sure, the New York Drama Critics Circle loves Edward Albee, but the Pulitzer went to Suzan-Lori Parks for a reason: Her characters are every bit as complex as the rest of us. As one of her jittery cardsharps might say, "Pick *Topdog*, you pick a winner; pick *The Goat*, you pick a loser."

2. Best Play, Revival

Michael Frayn's frolicky farce *Noises Off* is enjoying a delightful, crowd-pleasing run, but Noël Coward's *Private Lives*, fresher in the minds of voters, is just as hilarious and also twice as nasty.

3. Best Musical, New

Thoroughly Modern Millie and *Mamma Mia!* are both frothy, glossy crowd-pleasers, but only *Millie* minted a brand-new Broadway star. Sutton Foster's wattage should make the difference.

4. Best Musical, Revival

Stephen Sondheim squares off against his mentor, Oscar Hammerstein II, and should emerge, like the fringe on the surrey, on top. Timing is everything: Many fans of *Oklahoma!*'s London run felt let down by the transfer, while *Into the Woods*, long considered one of Sondheim's most accessible shows, also emerged as one of his most heartfelt after 9/11.

5. Special Theatrical Event

Pretty soon, Elaine Stritch will have to edit her stunning solo—the part where she gripes about never having won a Tony. So much for that. (Though, of course, since she's not up for Best Actress, her producers get the trophy . . .) LOGAN HILL

For ticket information, see listings beginning on page 59.

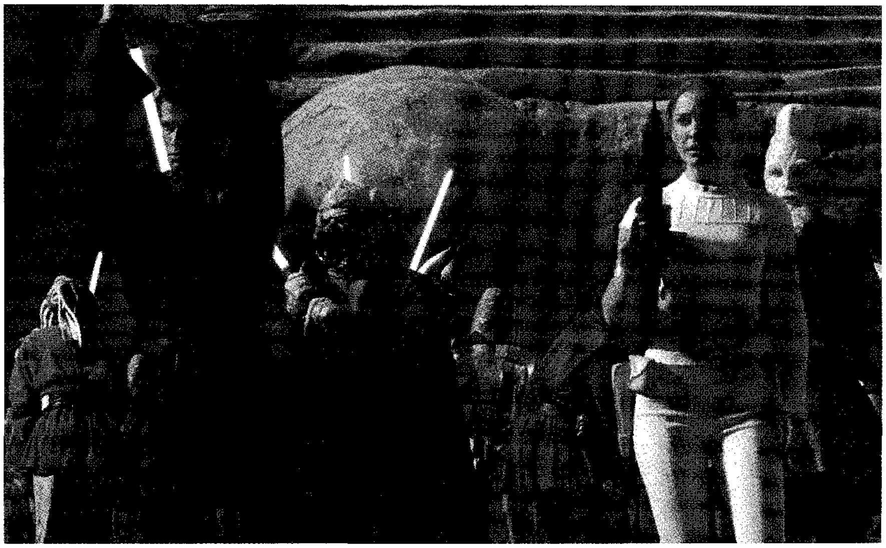
PHOTOGRAPHS: FROM TOP, COURTESY OF SWANN GALLERIES; ANTHONY MANDLER/CORBIS OUTLINE

MOVIES PETER RAINER

Send In the Clones

With its stunning battle scenes, *Attack of the Clones* blows away the last *Star Wars* episode. In *About a Boy*, Hugh Grant ditches the adorable goofball act but still comes out a winner.

S*TAR WARS* MOVIES DON'T have to be great to clean up. Witness *Episode I—The Phantom Menace,* which grossed $431 million at the North American box office yet elicited nary a good word from anyone. They're the franchise of franchises. So it was a pleasant surprise to find that **Star Wars: Episode II—Attack of the Clones** is a smoother ride than the last installment, with deeper emotional tones and more propulsive battle sequences. (Maybe George Lucas didn't much care for *Phantom Menace* either, and wanted to make amends.) It's still a distant third behind the only two episodes I've ever really liked—the original *Star Wars,* which for all its mythic signposts was pure, clunky fun; and its sequel *The Empire Strikes Back,* a glorious pop fantasia from beginning to end—but it has a couple of sequences that hold their own with either of them.



SABER THE MOMENT: Hayden Christensen and Natalie Portman battle 'droids in *Attack of the Clones.*

Set ten years after the events of *Phantom Menace, Clones,* which was shot entirely with digital technology and looks radiant, works best when action-packed. A separatist movement is threatening the galaxy, and in response, the slippery Supreme Chancellor Palpatine (Ian McDiarmid) creates a new Great Army of the Republic to join the Jedi in battle. It's the clones versus the 'droids. Throughout it all, 20-year-old Anakin (Hayden Christensen, new to the series and acceptably stalwart) bucks the tutelage of his mentor, Obi-Wan Kenobi (Ewan McGregor), while mooning over Padmé Amidala (Natalie Portman), once queen of her home planet Naboo, now a senator for the Republic. Being a senator instead of a queen seems to have perked her up a bit—she's not quite as encumbered by curlicued costumes and big-and-ghastly hair—and Anakin is forever declaring his undying love for her.

Star Wars: Episode II—Attack of the Clones
Directed by George Lucas; starring Hayden Christensen, Ewan McGregor, Natalie Portman.

About a Boy
Directed by Paul and Chris Weitz; starring Hugh Grant, Nicholas Hoult.
See Movies listings for more details.

Their duets, inserted primarily for the benefit of the teen-girl *Titanic* contingent in the audience, get dewy awfully fast. Much better is the set piece in which Obi-Wan and Anakin speed-race through the nocturnal cityscapes in pursuit of a bounty hunter who has targeted Padmé. The swerving, free-falling whoosh of these scenes is close to classic. Even better is the vast gladiatorial sequence near the end, in which Obi-Wan, Anakin, and Padmé square off in an arena against an onslaught of creepy-crawly crustaceans and mammals whose parts might have been spliced together by Hieronymous Bosch. Best is the lightsaber battle between Yoda and Christopher Lee's Count Dooku. Yoda is a welcome sight, looking more like Teddy White than ever. (Another plus: Jar Jar Binks isn't around much.)

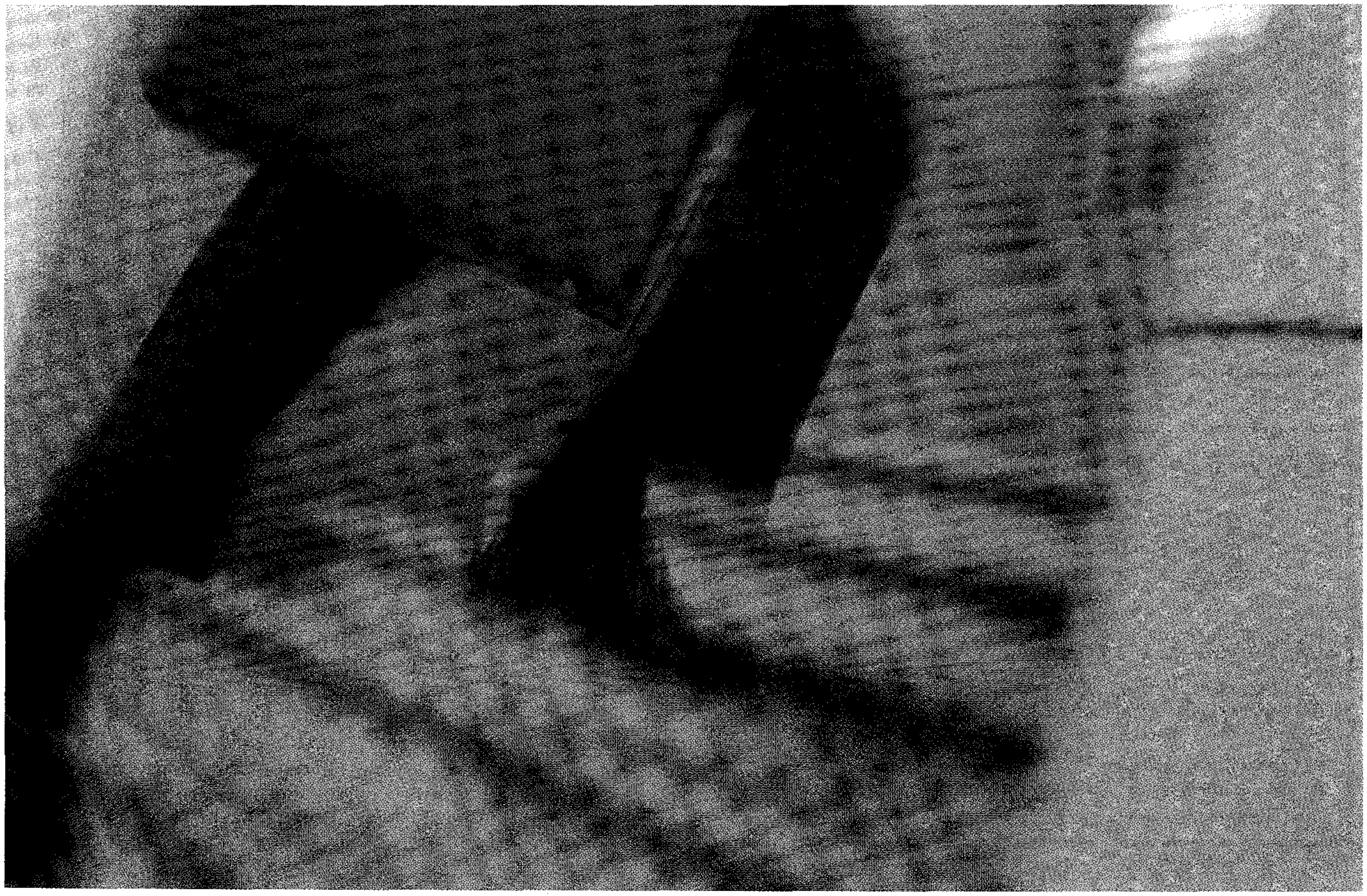
Despite all his grand-scale pronouncements about how symphonic these movies are meant to be, I doubt whether George Lucas could have fantasized back in 1977 what he was setting in motion. He's created a commercial enterprise practically unrivaled in the history of popular entertainment, and, thanks to the movies' availability on video and DVD, each new generation of kids seems as keyed in to the saga as the previous one. I long ago lost interest in the fine and not-so-fine points of the *Star Wars* legend, but then again, these movies aren't really meant for adults—or at least not for this adult. Still, in its own Saturday-morning-serial kind of way, *Attack of the Clones* is a commendable example of the sort of movie we once loved and then outgrew. Of course, if it was even better, we wouldn't feel as if we'd outgrown it.

I'D JUST ABOUT GIVEN UP ON HUGH GRANT, but in **About a Boy** he drops his stuttery-suave routine and comes through with some genuine emotion. As the independently wealthy Will, who fills out his days watching TV, shooting pool, sipping coffee, and sidling up to women, Grant has a larky air of low-key malice. Will figures out that single moms are prime candidates for shagging, and so he joins a single-parent support group and pretends to have a 2-year-old son. The ruse backfires, but into his life

PHOTOGRAPH COURTESY OF LUCASFILMS LTD.

AMERICAN
demographics

...A Step Ahead

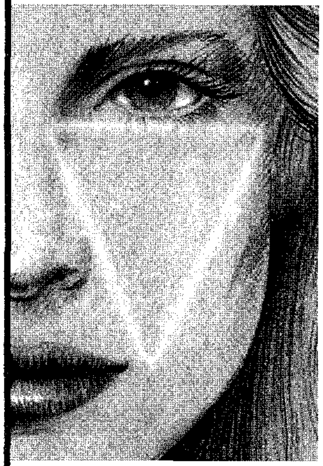


In this fast-paced business environment, American Demographics is the only magazine that keeps you in step with your consumer market, with reports on consumer trends for business leaders.

For more information about American Demographics, please call Greta Libbey at 212-545-3600, or visit us online at www.demographics.com

A MEDIA CENTRAL/PRIMEDIA PUBLICATION

New "Microlift" Targets Specific Areas of Aging

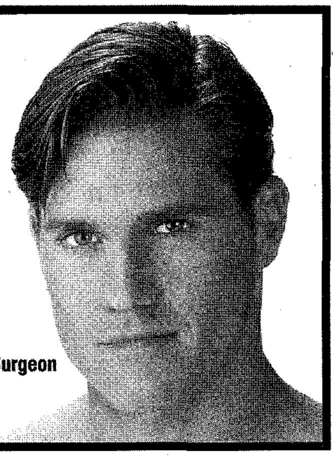


Early signs of aging first appear in the central area of the face. The new MICROLIFT, a sophisticated surgical procedure perfected by Dr. Jacobs, rejuvenates the triangle between the inner and outer corners of the eye and the corner of the mouth. This procedure gently lifts fallen tissues to soften facial expression. Fat bags and eyelid creases are eliminated—lower eyelid skin is made smoother —cheekbones are enhanced—and nasal labial folds are softened.

ELLIOT JACOBS, M.D., F.A.C.S.
815 Park Avenue ■ New York, NY 10021 ■ 212 570-6080
2071 Boston Post Road ■ Larchmont, N Y ■ 914 833-2300
370 Grand Avenue ■ Englewood, NJ 07631 ■ 201 666-6311

LISTED IN CASTLE CONNOLLY GUIDE TO THE BEST DOCTORS IN THE NY METRO AREA

Hair Matters.



MEDICAL HAIR RESTORATION™
Excellence in Hair Transplantation

Call for your Free Video & Brochure **1(866)795-HAIR**

150 Central Park South, 2nd FL • Manhattan
833 Northern Boulevard, #230 • Great Neck
51 JFK Parkway • Short Hills

Dr. Craig L. Ziering, Associate Medical Director & Hair Transplant Surgeon
Dr. Matt L. Leavitt, Founder & Medical Director

www.MHRNewYork.com 35 Locations Nationwide

PATH MEDICAL • PATH MEDICAL • PATH MEDICAL • PATH MEDICAL • PATH MEDICAL

Place for Achieving Total Health

Free Seminar Open To The Public:

Anti-Aging Options and Interventions

The PATH MEDICAL approach of complimentary medicine combining conventional and alternative therapies, incorporates state of the art technology in identifying and treating the fundamental degenerative aspects of the aging process. Our diagnostic process incorporates the latest technological tools to determine hormonal, chemical, metabolic changes causing imbalances and deficits throughout your brain and your entire body. Look young and stay young! Call now, snacks included.

May 23rd, 2002 7:00pm, Cabrini Hospital, NYC
227 E. 19th St. (between 2nd and 3rd Ave) 16th floor
PATH MEDICAL **Res: (212) 213-6155 / (888) 231-7284**

PATH MEDICAL • PATH MEDICAL • PATH MEDICAL • PATH MEDICAL • PATH MEDICAL

PATH MEDICAL • PATH MEDICAL

PATH MEDICAL • PATH MEDICAL

comes a fatherless 12-year-old boy, Marcus (Nicholas Hoult), who awakens in Will what it means to care for someone. I know this sounds dreary, but the material is based on Nick Hornby's 1998 novel, which was anything but, and the dialogue, often lifted straight from the book, has a sharp, knowing edge.

To compound the surprise, the film was directed by Paul and Chris Weitz, the brothers who made *American Pie.* Unlike that gross-out teen pic, *About a Boy* is sophisticated and nuanced, and every character is bursting with emotional contradictions. (As Marcus's clinically depressed mother, Toni Collette is particularly fine.) It's rare to find a comedy that also hits the low notes as well as this one does. The Weitz brothers have an instinctive sense of just how long to let a scene play out before it gets treacly; they don't undersell Will's shallowness, and so his occasional moments of real feeling seem all the more believable. It's inevitable that this movie is going to be referred to as a male version of *Bridget Jones's Diary* (which Grant also starred in), but it's light years ahead of that dippy, curdled confection. *About a Boy* gives slackderdom its due, and that turns out to be a richer achievement than anyone might have imagined.

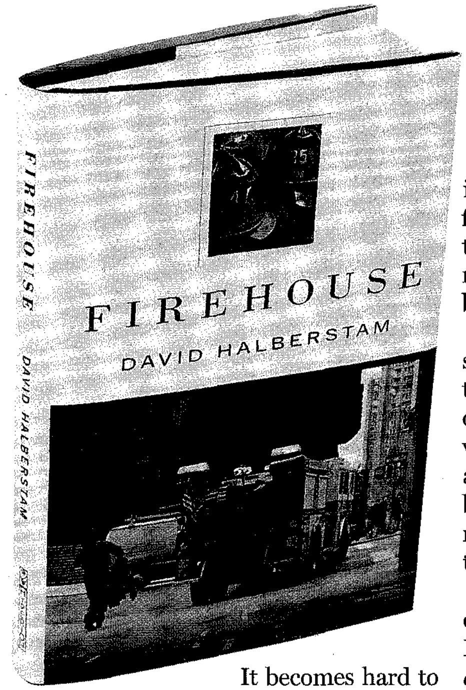
AUDIENCES AND CRITICS MUST BE FAMISHED for adultery dramas right now. How else to explain the gushy reception for Adrian Lyne's **Unfaithful**? A glossy, depthless melodrama, it stars Richard Gere as a cuckolded husband and Diane Lane as his comfortably married suburban wife, who has a torrid affair with a young French antiquarian-book dealer (Olivier Martinez) in SoHo whose come-ons are only a tad more subtle than George Hamilton's in *Love at First Bite.* (He seduces her with lines from Omar Khayyám.) Gere is playing down his standard studliness here—we know this right away because he is first shown wearing his sweater inside out—and it effectively cancels out his appeal. Lane, who gives the closest thing to a performance in this film, spends most of her time looking hot and bothered. In that order. The film is based on a much better one, Claude Chabrol's *La Femme Infidèle,* but lovers of French cinema should know that all is not lost: In the film's most (unintentionally) risible sequence, the two lovebirds get it on in an empty revival house playing a Jacques Tati movie. If this film is a hit, perhaps the revival scene in New York will get a much-needed boost. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

BOOKS **JOHN HOMANS**

Halberstam's Heroes

In a new book, David Halberstam bronzes the memory of the firefighters from the 40/35 firehouse who died on September 11. Heroes, definitely. But as men, he makes them seem more distant.



FOR THOSE MANY NEW YORKERS who didn't happen to know personally someone who died in the World Trade Center disaster, visiting a firehouse was the most common way of bringing the disaster down to human scale. Firemen served the city twice in those days, once by rushing into the towers, and afterward by supplying an example of strength in grief, of living with loss, and of—yes, there's that word we've heard so much—heroism. We studied their photos, learned their nicknames (Tugboat, Buddha), lit candles, left flowers. Which doesn't mean we understood their pain—but the gestures were important.

David Halberstam is a kind of village elder, arriving on the scene of a national crisis to assess reputations and generally supervise events as they pass into history. This time he didn't have to travel far. His local firehouse—Engine 40 Ladder 35 at 66th Street and Amsterdam Avenue, near Lincoln Center, the subject of his new book, **Firehouse**—sent 13 men (altogether, the house has 47) on two trucks down to fight the fire; 12 of them died.

September 11 might appear to be the kind of epic drama for which Halberstam's trademark heroic adjectives and long-limbed, Homeric prose were designed. But Halberstam the mythmaker is hampered by the fact that mythmaking has been under way for months now.

Halberstam's firehouse is one in which washing dishes is crucial preparation for facing danger. It's a place where each man is first among equals, provided with a sufficiency of excellence, but where no one has a swelled head. Bruce Gary, the driver of the engine, was a man who "by dint of his awesome physical strength and equally formidable personal integrity was an imposing figure within the station's political and social order." Steve Mercado "was a brilliant mimic." Vincent Morello's mechanical skills "had been obvious from the time he was a very young child."

Firehouse
By David Halberstam
Hyperion; 208 pages;
$22.95.

It becomes hard to make out the real men through the billowing superlatives. Halberstam chronicles some of the hazing and banter, but for the most part this vividly masculine world is denatured. It seems that every high-school sweetheart is married and every marriage is perfect. Pages drift by without a quote. And in Halberstam's hushed-church atmosphere, there's little feeling for the surreal particularities of September 11 and the days and weeks that followed—the darkness, the dust and smoke in the air, the spikes of grief, and, for the surviving firemen, the pressure and the bother of being the focus of all that mourning.

A theme that Halberstam flirts with without fully engaging is the gulf between the largely outer-borough working-class culture of the Fire Department and the increasingly wealthy, overwhelmingly white-collar, arguably frivolous culture of Manhattan. It's the kind of divide that's produced no shortage of bitterness among the firefighters—toward the city, the department's leadership, even the tourists. But there's little space for these inconvenient feelings in Halberstam's catalogue of virtue.

Only two of the characters seem to deviate from the script. One is April Ginley, the widow of one of the lieutenants, who nursed an inconsolable anger, complaining that her husband hadn't prepared her for this, and taking issue with the description of the men as heroes. That a widow might feel this way isn't exactly revelatory, but in context it leaps off the page.

The other is Kevin Shea, the shift's only survivor, who was found unconscious in the rubble, his neck broken. Shea's college degree, his high voice, and his sense of whimsy set him apart even before the disaster. "He was just different," writes Halberstam. And afterward, "his perpetual innocence" made him seem "out of sync with the current mood of the house."

Shea's doubts about how he'd performed on that day were the subject of an article by David Grann in *The New York Times Magazine*. And that magazine's editor, Adam Moss, is the book's only villain (Osama bin Laden is not mentioned) for asking the question "Was the firefighter a hero or a coward?" on the cover.

The word *coward* understandably had explosive consequences in the firehouse, ones it would be very much the point to explore, but Halberstam distills a different kind of lesson. "The incident seemed to underline a cultural conflict in the city itself—between those who always sought to emphasize what was new and exciting and those who abided by more traditional codes, in which there was great sensitivity about adding more pain to existing pain."

It's clear which camp Halberstam puts himself in. In *Firehouse*, he's put his funeral suit on and come to pay his sincerest respects—which *are* sincere, and of course the firemen deserve the praise. But there's also a certain vanity in his self-appointed role as custodian of their memory. And finally, Halberstam is overprotective. Firemen, famously, can take care of themselves. ■

More book reviews can be read online at nymetro.com/archive/books.

PHOTOGRAPH BY ANDREW MCCAUL.

The (Re)Producers

Brad Oscar and Steven Weber take over for Nathan Lane and Matthew Broderick, and all's right with the world; a concert version of *Pajama Game* has plenty of (steam) heat.

WHAT IS AN UNDERstudy or replacement to do when he takes over a role vacated by a star? Whether or not badgered by the director, he is quite likely to imitate the departed star. This is dangerous business, because the more there is of impersonation, the less there is of individual performance. That, to a not inconsiderable extent, is what is happening to the good Brad Oscar and Steven Weber, replacing Nathan Lane and Matthew Broderick, respectively, as Max Bialystock and Leo Bloom in **The Producers**, the musical that won somewhere between 200 and 300 Tonys last year.

I was one of two or three critics not to be bowled over by Mel Brooks's recasting his old movie as a Broadway musical. In the process, he managed to cannibalize almost his entire oeuvre, but as there is no law against self-plagiarism, why not? Especially since Brooks came up with a show that surpasses most of what nowadays passes for musicals (don't ask me to name names).

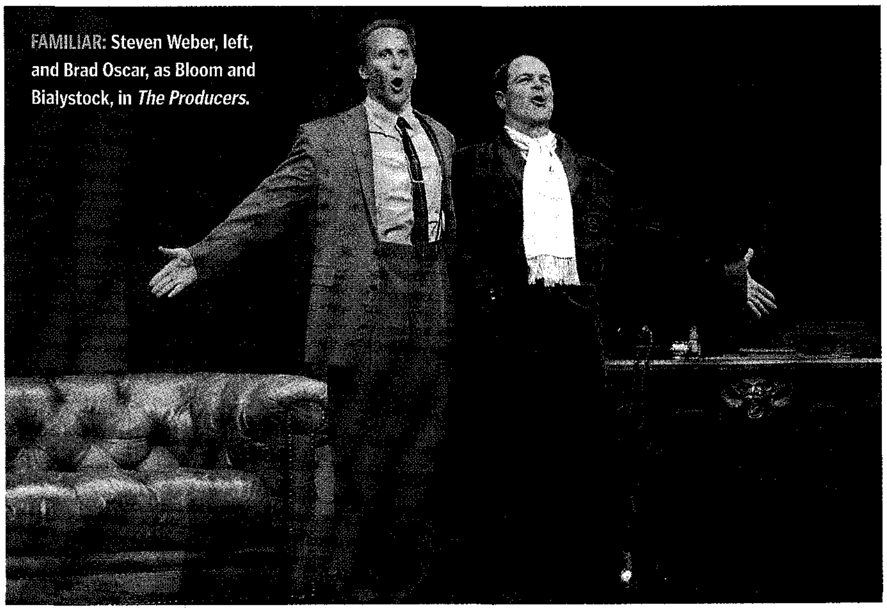
Of course, he had the expert help of Thomas Meehan on the book, splendid direction and choreography from Susan Stroman, a great design team in Robin Wagner, William Ivey Long, and Peter Kaczorowski, and some fine orchestrations and arrangements. And an unbeatable cast. All those elements remain, including the superb performances of Cady Huffman, Gary Beach, and Roger Bart, and the worthy addition of Jim Borstelmann, who has replaced Oscar as Franz Liebkind, pigeon breeder, turkey writer, and queer-duck neo-Nazi.

The Producers
Now starring Brad Oscar and Steven Weber.

The Pajama Game
Encores! concert, starring Brent Barrett and Karen Ziemba (closed).

Vienna: Lusthaus (revisited)
Revival of the theater-dance piece by Martha Clarke.
See Theater listings for details.

But to return to Messrs. Oscar and Weber. They have everything it takes except a certain frenzied self-confidence à la Lane and little-boy vulnerability à la Broderick. But no one seeing the show with them should depart feeling shortchanged.


FAMILIAR: Steven Weber, left, and Brad Oscar, as Bloom and Bialystock, in *The Producers*.

AH, STAR POWER! THE ENCORES! SERIES revived that pleasant musical **The Pajama Game** with two irresistible stars, a perfectly competent supporting cast, and, of course, the joyous Coffee Club Orchestra under Rob Fisher. There is good work from everybody, notably the always funny Mark Linn-Baker, but make the new supervisor at the Sleep Tite pajama factory Brent Barrett, and the head of the grievance committee Karen Ziemba, and you're already home free. When they sing, dance, speak, or just stand still, something is added to what normal faces, bodies, and voices—and ordinary stillnesses—can do. It is that priceless intangible called charm, for an audience to bask in as in a spring day or an idyllic summer resort, only a little bit more so.

John Rando has directed bouncily. The same goes for most of John Carrafa's choreography until we get to the much-heralded rethinking of the show-stoppers "Steam Heat" and "Hernando's Hideaway." These dances are only half rethought; the other, unimprovable half that shines through is still Bob Fosse's.

MARTHA CLARKE, THE THEATER-PIECE CONceiver and choreographer, has brought back her **Vienna: Lusthaus**, with **(revisited)** added to the title. It is meant to be an evocation of turn-of-the century (*that* century!) Vienna, drawing on the words and music of Freud, Krafft-Ebing, Bach, Berg, Johann Strauss, and the incomparable Peter Altenberg. It emerges as pale dance, inchoate pantomime, and a barely coherent text by Charles L. Mee in a wash spiked by a good deal of ineloquent nudity.

Schiele, Klimt, and others are also invoked, but I was more reminded of Einstein as the relative brevity of 65 minutes became a relative eternity of boredom. The only notable achievement was that of Elzbieta Czyzewska, who managed to make English and German equally incomprehensible. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

PHOTOGRAPH BY PAUL KOLNIK.

Art | Mark Stevens

Priceless Children

At the Grey Gallery at NYU; through 7/13.

IN THE EARLY 1900S, LEWIS HINE documented the evils of child labor, crisscrossing America to photograph the children who spent long hours selling newspapers, picking cranberries, and working in factories. During the same period, Pictorialist photographers such as Alfred Stieglitz—eager to gain recognition for photography as a fine art—created idyllic images of children swathed in a kind of poetic mist. **Priceless Children**, a small show organized by the Weatherspoon Art Museum that opened last week in the Grey Gallery at NYU, juxtaposes the documentary work of Hine with the artful images of the Pictorialists. The contrast could not be simpler, but it has a stark power that upends clichés and reverberates in different ways through our own child-obsessed time.

For both Hine and the Pictorialists, children have a symbolic radiance: They represent the realm of hope and possibility. In the eyes of the Pictorialists, children were used to describe a better place, a garden removed from corruption. Their pictures present children in a softly focused, otherworldly light. Gertrude Käsebier, in particular, arranged timeless images of mother and child. (F. Holland Day also presented idealized images of children, but today's viewers may see the serpent of pedophilia in his garden.) Hine's great and gritty work also summoned a dream—but one of possibility lost. His photographs are moving not because they show a generalization called "child labor" but because each child is a strong individual: The children suffer one at a time. Many look bright and high-spirited, which makes their bleak prospects even more disturbing.

There's no need to choose between these contrasting approaches to art and childhood. Paradise and paradise lost both have an important place in the imagination, and art can convey the immediate as well as the eternal. And yet Hine steals this show from the Pictorialists the way a plucky orphan cops the apple from a carefully arranged fruit cart. Often in art, the rough hand of the real—however impolite—appears more vigorous than hothouse artifice or utopian dreams. And Hine had an important secret: He was just as interested in composition as the Pictorialists were. But he was subtler about it. He did not show off in front of the children. ■

New York has 40,765 stores.
Find the best ones on New York Metro.

- Over 1,500 stores – shoes to sofas
- Best Bets Daily
- Sales & Bargains
- Full Frontal Fashion Daily Zipper featuring Sample Sales & Style News

Go to www.newyorkmetro.com

New York metro
It's a big city. You could use a little help.

ONE OF A KIND BRIDE
Designs by Candice Solomon
Sample Sale
Starts May 7th
By Appt Only
212.645.7123

Alfama
fine Portuguese cuisine
551 HUDSON STREET NEW YORK CITY 212.645.2500 alfamarestaurant.com

First Rate Italian Food in Tribeca

Ecco!
The Italian Saloon
124 Chambers St. (Bet. Church & W.B'Way) NYC 227-7074

THE NEW YORK INTERNATIONAL SHOW
TRIBAL ANTIQUES
FINE ART OF NATIVE CULTURES
MAY 18 - 20
The Seventh Regiment Armory • Park Ave. at 67th St.
The World's Most Prestigious Show & Sale of Antique Fine Arts & Ancient Artifacts of Native Peoples from Africa, The Americas, Oceania, Asia & Australia

PREVIEW FRIDAY, MAY 17th, 6-9pm
Benefiting Gay Men's Health Crisis (GMHC)
$75 per person. Preview Information 212.367.1531
50 INTERNATIONAL DEALERS EXHIBITING
SAT 11am-7pm • SUN Noon-7pm
MON 11am-5pm (No admittance Mon after 4:30pm)
Admission $15 includes illustrated catalogue
CASKEY-LEES 212.472.1180 DURING SHOW DATES
PHOTO: DAVIDE MANFREDI

CLASSICAL MUSIC PETER G. DAVIS

American Beauties

Is homegrown opera—too often derided—finally coming into its own? Three works, showing great promise in disparate musical styles, suggest the answer is . . . maybe.

NEW AMERICAN OPERAS CONtinue to be comparative rarities with the life span of butterflies, but perhaps all that is beginning to change. Three specimens were prominently on display in just one week not long ago, two of them actually enjoying return New York engagements. Has the millennium arrived at last? Probably not, but at least prospects are looking brighter for a body of native work that was once described by the late music critic Alfred Frankenstein, not altogether inaccurately, as "a heap of melancholy disasters."

Stephen Paulus's **Heloise and Abelard**, which had its world premiere at the Juilliard School, was brusquely tossed on that garbage pile by the *Times'* Paul Griffiths, a British music critic who also writes opera librettos for American composers he rates higher than Paulus (apparently, conflict of interest is no longer an issue at the *Times*). Such a dismissive judgment is excessively harsh, I think, even if one is not partial to this opera's tonally ambiguous but essentially conservative idiom or to a subject that has its lurid aspects. Frank Corsaro's libretto gives both clarity and tragic dimension to the familiar tale of two medieval lovers who defy the church and convention; he presents characters who develop in interesting ways and creates effective dramatic situations that offer a composer every opportunity to seize the moment. Paulus, an experienced opera composer with seven previous works to his credit, does precisely that. Each of the three acts builds surely to a climax, the lyrical vocal lines tap into what a voice can do best, and the whole score is bathed in a luminous texture that captures the medieval religious flavor of the drama as well as its bittersweet conflict between sex and the spirit.

Lauren Skuce and John Hancock brought vocal allure and an appealing poignancy to the title roles, benefiting from Corsaro's fluid yet taut staging and Miguel Harth-Bedoya's sympathetic musical direction. In fact, the entire cast seemed caught up in the piece, not always the case with a new opera. No operatic frontiers may have been explored here, but *Heloise and Abelard* is an astutely crafted, musically absorbing, and theatrically affecting work, one that deserves a future and many more productions.

GOOD EGGS: Dwayne Croft and Dawn Upshaw in *The Great Gatsby.*

MIKEL ROUSE'S **Dennis Cleveland** does break new ground. This 90-minute opera in the form of a TV talk show seemed just as edgy and timely at the John Jay College Theater, presented as part of Lincoln Center's "New Visions" series, as it did six years ago at the Kitchen. It was clever of Rouse to notice that the whole talk-show ritual is already operatic, what with its aggressive confrontations and confessional aria-and-ensemble format. Beyond that, he makes theatrical capital from another feature peculiar to talk shows, namely, the way in which the guests and the audience function as two competing worlds controlled and manipulated by the officiating host, in this case a smooth sleaze named Dennis Cleveland and played by Rouse himself.

Under the constant glare of typical television-studio lighting and the prying eyes of myriad TV monitors (John Jesurun's inspired set and video design are now even more unrelentingly in-your-face than at the Kitchen), the show works up to its harrowing finale, a chilling anthem hailing the promise of salvation through popular culture. The musical fabric of the work is carefully organized from the many different sources that have influenced composers of Rouse's generation: rock, serialism, rhythmic phasing, rap, a variety of world musics, jazz, minimalism, heavy metal, you name it. Rouse has added his own voice to the mix, a technique involving multiple unpitched voices moving in strict metric counterpoint. Listening to it all come together is fascinating as an abstract musical experience, but the total package never loses sight of its theatrical mission—a real opera, in other words, and one that takes the form to a new place.

Heloise and Abelard
Premiere of a new opera by Stephen Paulus, at the Juilliard School.

Dennis Cleveland
Opera by Mikel Rouse, presented by Lincoln Center at John Jay College Theater.

The Great Gatsby
Metropolitan Opera presentation of the opera by John Harbison.

WITH JOHN HARBISON'S **The Great Gatsby**, we are back in an aesthetic world that most operagoers will find more familiar. Even at that, adapting a major work of

PHOTOGRAPH BY BEATRIZ SCHILLER.

literature for the stage is never easy, and not everyone was convinced by what Harbison had done to F. Scott Fitzgerald's novel when it was first seen at the Metropolitan Opera two seasons ago. Since then, the work has been performed in Chicago, where the composer made a few nips and tucks that were supposed to solve problems of pacing and the occasional longueur. These revisions were incorporated into the Met's recent revival, although I noticed nothing that drastically altered the shape or content of the score.

But then, I admired *The Great Gatsby* the first time around and was glad to see it again. This is a work that hardly reveals all its secrets immediately despite the accessible idiom and the seamless incorporation of twenties pop styles into the score. Like Paulus and Rouse, Harbison believes that the composer should be the dominant creative force in opera (an old-fashioned notion that can't be taken for granted these days), and he has exercised his right to control the direction of the piece even to the point of writing the libretto himself. This is an opera that definitely sings, but perhaps too reticently for those bred on Verdi, Puccini, and Wagner. Listened to closely, though, Fitzgerald's lost souls and their predicaments emerge with a quiet eloquence that subtly reflects the understated ironies of the book and adds a musical dimension that is often quite moving. Nowhere in this carefully composed opera is there an extraneous note or musical passage that does not comment actively on some aspect of the plot, characters, or mood of the piece.

It was noble of the Met to bring back *The Great Gatsby*, looking even smarter in Mark Lamos's precision staging than it did two years ago and still sounding very handsome under James Levine's musical direction. The standout performances continue to be Dwayne Croft's elegantly sung Nick Carraway, Lorraine Hunt Lieberson's riveting cameo as Myrtle Wilson, and Dawn Upshaw's vastly improved, more sharply defined Daisy Buchanan. The major flaw is once again Jerry Hadley, whose reduced vocal estate and inability to inhabit any aspect of Jay Gatsby's enigmatic character leave a gaping hole in the production. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

IN BRIEF

Television | John Leonard

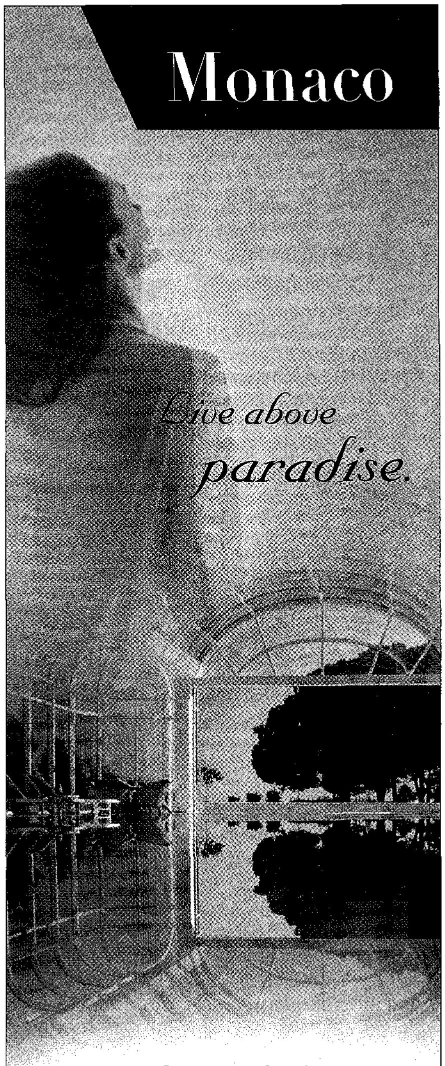
• **Inca Mummies: Secrets of a Lost World** (May 15; 9 to 10 P.M.; Channel 13) goes up and down the Andes looking for "burial bundles" leftover from the pre-Columbian empire, in which as many as seven skeletons from the same family are sometimes found. National Geographic Specials keeps the hokey re-creations to a minimum, but does do some heavy breathing on human sacrifice.

• **Classic Yo-Yo Ma** (May 15; 10 to 11 P.M.; Channel 13) follows the cellist wherever he goes, from Bach to Bobby McFerrin, from *Sesame Street* to *Crouching Tiger, Hidden Dragon*. He is also talked about by choreographer Mark Morris, pianist and conductor Emanuel Ax, and composer Tan Dun.

• **Path to War** (May 18; 8 to 11 P.M.; HBO), a docudrama directed by John Frankenheimer, would like us to believe that Lyndon Johnson (Michael Gambon) was talked into waging all-out war on Vietnam by Robert McNamara (Alec Baldwin), McGeorge Bundy (Cliff DeYoung), Earl Wheeler (Frederic Forrest)—"We can take China out in seventeen minutes!"—and William Westmoreland (Tom Skerritt), while Clark Clifford (Donald Sutherland) played both opportunistic ends against the lucrative middle and Lady Bird (Felicity Huffman) wrung her hands. George Ball (Bruce McGill) seems to have been the only dissenter. It's LBJ as King Lear instead of Big Bully, tendentious but absorbing, with Baldwin the pleasant surprise.

• **The Cosby Show: A Look Back** (May 19; 9 to 11 P.M.; NBC) reenlists everybody from the old sitcom except Lisa Bonet to reminisce and sermonize between wonderful clips organized according to hastily articulated principles of child-rearing and comic performance. It is impossible not to smile at much of this, and perhaps perverse to remember that television in the eighties gave us two kinds of fathers: Cliff Huxtable and the Equalizer.

• **Scared Silent** (May 20; 9 to 11 P.M.; Lifetime) brings a rapist-cop to rough justice through the determined efforts of four of his victims (Penelope Ann Miller, Liisa Repo-Martell, Shannon Lawson, and Marnie McPhail) up against the system, the odds, and some heavy harassment. ■



Le Meridien Beach Plaza is a paradise of comfort and elegance in the heart of the Riviera. Experience our "Roof Top" floor of 24 beautiful exclusive rooms and suites, the Principality's only private beach, three pools (one indoors), and terraces and gardens situated along the Riviera. Pleasure awaits you.

Le MERIDIEN
BEACH PLAZA MONTE-CARLO
For reservations call Le Meridien Hotels:
800-543-4300
www.lemeridien-montecarlo.com

MONACO
For more information call:
800-753-9696
www.monaco-tourism.com

Greenmarket Goddess

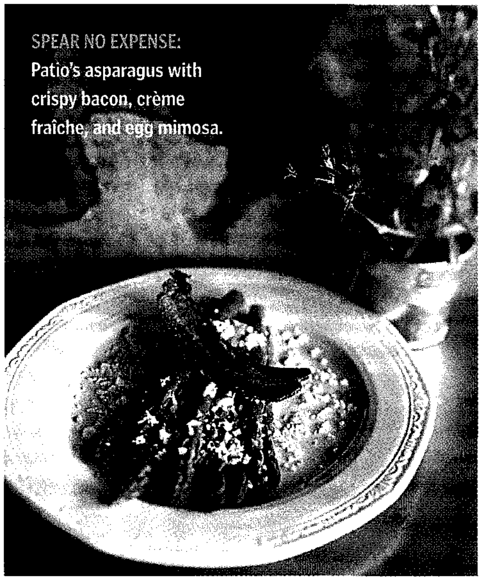
By shopping scrupulously, cooking spontaneously, and letting the micro-seasons be her guide, a talented Lower East Side chef keeps things decidedly—and deliciously—fresh.

IF IT'S MID-APRIL, IT'S PRIME TIME for ramps and stinging nettles at **Patio Dining**, the current and most compelling incarnation of the funky East Village restaurant formerly known as Mugsy's Chow Chow. Surveying the nondescript storefront with its open kitchen the size of an office cubicle, you don't expect to find an inspired chef like Sara Jenkins tweaking her seasonal menu daily to make each successive visit seem like dinner at a friend's house—if that friend grew up in a food-obsessed family in Tuscany (as Jenkins did) and spent her free time chatting up farmers at the Greenmarket.

You get the feeling that if the farmers' market didn't exist, Jenkins would scrounge around the city's parks and empty lots like foraging expert "Wildman" Steve Brill or sneak into community gardens to snip edible weeds for salad greens. Nearly every dish (she only does eight or nine a night) benefits from her intrepid urban hunting and gathering, be it at Union Square for green garlic, Murray's for a tangy blue goat cheese, or DiPalo's for an obscure extra-virgin olive oil that she pours over fennel pollen or za'atar and sends to the table in a ceramic soap dish along with crusty bread.

The short, handwritten menu drops more names than Cindy Adams: The pork is Niman Ranch, the free-range veal is Skate Creek Farm, the butter is Ronnybrook, and the vegetables are from Satur Farms, the North Fork homestead of chef Eberhard Müller and his wife, Paulette. Somehow, in this humble context, the clichéd Chez Panissean custom of sourcing everything is more endearing than pretentious: For Jenkins, good cooking depends on good ingredients, and she likes to share the credit.

Patio Dining
31 Second Avenue
(212-460-9171).


SPEAR NO EXPENSE: Patio's asparagus with crispy bacon, crème fraîche, and egg mimosa.

Within a simple framework of a nightly soup, a salad or two, a pair of pastas, and a choice of meat or fish, Jenkins cannily spotlights the current crop of local produce. Which means that instead of the standard caprese salad—available at cookie-cutter trattorias everywhere—she'll pair her oozing buffalo mozzarella with sautéed pea shoots or seared ramps, those potent wild onions that also turn up as a side dish under a dollop of lemony homemade mayonnaise. Pea shoots are just as adaptable, adding a super-fresh spring flavor and double pea whammy to split-pea soup, where they float on a crispy raft of fried Parmesan. One evening, dark-green stinging-nettle leaves make a cameo appearance in deliciously earthy white-bean soup; a few nights later, they're a welcome bit of greenery in an outlandishly rich and creamy Parmesan sauce for perfectly al dente pennette.

If you're from the Carmine's school of pasta portioning, Patio's helpings might seem stingy. But Jenkins apportions them to the more refined rules of the Italian table, where they're meant as a first or middle course. And her sauces, like sage-infused rabbit ragù or a springy mix of beet greens, black olives, and toasted garlic, are packed with flavor (and in many cases, butter, which is better in small, luxurious doses).

When Jenkins is serving pork steak, order it: Ours was seared outside, juicy inside, and showered with dark, nutty morels. Tender veal stew is surprisingly flavorful, owing to the meat's free-range pedigree, and comes with the same fingerlings and purple potatoes that Jenkins occasionally features as a vegetable side: steamed and soaked in butter, sea salt, and chives—truly superior spuds.

A jazzy improviser at the range, Jenkins rarely plays the same dish twice: So if you loved the crispy-skinned fillet of sea trout with bok choy and rice one night, on another visit you may be pleasantly surprised to find an equally tasty rendition of that expertly seared fillet crowned with citrus and reposing on an herbed-bulghur island in a sea of aromatic broth.

A plate of ripe cheeses is always available, and a dessert or two; Jenkins bakes the chocolate-almond cake and biscotti in-house. If you'd like a glass of wine, you'd better not be picky: There's one red and one white, both Italian and food-friendly. But only six bottles on the concise list cost less than $50, and none less than $30, which doesn't seem to jibe with the neighborhood, the casual service, or the cramped, spartan setting. A $220 Peter Michael Cabernet has its place, but we're not sure this is it.

What this is, at least for the time being, is a unique showcase for an impulsive chef who hasn't disappointed us yet. Mugsy's endured some growing pains (and a succession of chefs) on the way to becoming Patio Dining, and we hope Jenkins, who's been in New York three years and worked in as many restaurants, has finally settled down. Tomato season is on the way, and we can't wait to see what she has in store. ■

Patio Dining, dinner, Tuesday through Saturday, 6 P.M. to 11 P.M. Appetizers, $6 to $12; entrées, $12 to $22. All major credit cards.

Sign up! Get our restaurant reviews early by e-mail at nymetro.com/signup.

The Underground Gourmet's reviews can be read at nymetro.com/archive/underground.

PHOTOGRAPH BY KENNETH CHEN.

Movies

Edited by Ben Kaplan

NEWTHISWEEK

About a Boy
See Rainer, page 42, and interview, page 56. (1 hr. 40 mins.; PG-13) • Opens 5/17.

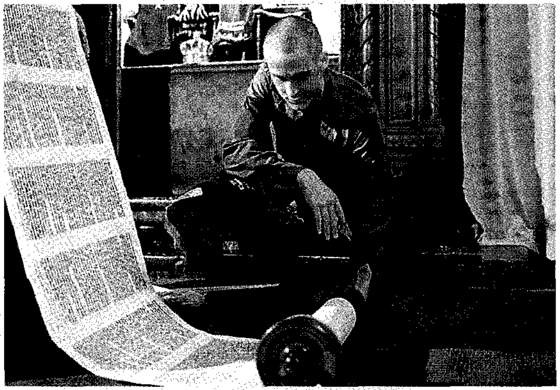
The Believer
Sundance prize-winner about a young Jewish man (Ryan Gosling) who becomes a Neo-Nazi skinhead. Starts off promisingly, delving into a mind full of complex self-hatred, but then goes awry with an unnecessary terrorism plotline. Gosling is a sight to behold; his fury, whether coiled or vented, holds the film together. (1 hr. 32 mins.; R) • Opens 5/17.

Cremaster 3
Gooey substances, Celtic cavemen, bad dental work, and the Chrysler Building are the recurring motifs in sculptor Matthew Barney's endlessly fascinating, often frustrating final installment in his five-part art-film series. The director's command of the medium just gets better and better—this is his most hypnotic work yet. Definitely not for everyone, however. (See box.) (3 hrs. 2 mins.; NR) • Opens 5/15.

The Importance of Being Earnest
Rupert Everett and his *Ideal Husband* director, Oliver Parker, re-team for another Oscar Wilde adaptation, this one about two scheming bachelors, the vixens they chase, and the one wary lady (Dame Judi Dench) defending their honor. (See box.) (1 hr. 34 mins.; PG) • Opens 5/22.

Late Marriage
An indecisive Israeli man resists his conservative parents' desire to see him married to a young virgin while hiding his relationship with a divorced single mother. Earthy and unnerving, director Dover Kosashvili's film never allows for pat answers, instead presenting a world full of complicated, uncertain choices, all leading to a heart-rending, brilliant final scene. (1 hr. 40 mins.; NR) • Opens 5/17.

Standing by Yourself
Startling video documentary depicts the lives of aimless teens living in upstate Clinton, New York, as they wander around, get stoned on cough syrup and various other substances, pick fights, and leave behind them a wake of terrorized parents. Film consists of unpolished, barely edited video footage that might as well be a home movie from hell. Think *Kids* meets *Cops*. (1 hr. 5 mins.; NR) • Opens 5/15.



HEBREW-SCHOOL DROPOUT: Ryan Gosling in *The Believer*.

Star Wars: Episode II—Attack of the Clones
See Rainer, page 42. (2 hrs. 12 mins.; PG) • Opens 5/16.

REVIEWS BY BILGE EBIRI

Now Playing

ABC Africa
Abbas Kiarostami (*Taste of Cherry*) documents the effects of war and AIDS on the people of Uganda via a roaming video travelogue. The director's great eye is on full display, but the film seems too light and haphazard, despite the subject matter. (1 hr. 25 mins.; NR) • 4.

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 3.

★ Baran
Majid Majidi has made a marvelously felt movie about an Iranian construction laborer (Hossein Abedini) who develops an unspoken ardor for an Afghan girl posing as a boy in order to support her family. (Rainer; 5/4/02) (1 hr. 33 mins.; NR) • 3; 39.

Blackwoods
A trip to the country becomes a screenwriter's nightmare as his girlfriend's family accuses him of murder. Directed by Uwe Boll. (1 hr. 30 mins.; R) • 3.

★ Blade 2
Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. (1 hr. 36 mins.; R) • 18; 41; 53; 60.

The Cat's Meow
Director Peter Bogdanovich vividly reimagines the fateful 1924 celebrity cruise aboard news tycoon William Randolph Hearst's yacht. With Eddie Izzard, Kirsten Dunst, and Cary Elwes. (1 hr. 52 mins.; R) • 3; 35; 40; 48.

Changing Lanes
Pulpy and preposterous, but enjoyable. Ben Affleck and Samuel Jackson play two men who collide their cars on the FDR and then engage in a dangerously escalating game of shot-for-shot. (Rainer; 4/22/02) (1 hr. 39 mins.; R) • 7; 15; 16; 17; 23; 26; 33; 37; 41; 42; 44; 45; 46; 51; 54; 58; 61; 63; 70; 71; 72; 74; 75.

Circuit
A naïve gay ex-cop (Jonathan Wade Drahos) relocates to Los Angeles and gets caught up in the drug-fueled party circuit. Drahos has genuine presence, but the overlong film succumbs to the very superficiality it seeks to admonish. (2 hrs. 10 mins.; NR) • 8.

Clockstoppers
A scientist's son (Jesse Bradford) winds up with a top-secret watch that gives him superhuman speed. Kids may enjoy this throwback to Disney live-action, but adults will be distracted by extra-wide plot holes. (1 hr. 34 mins.; PG) • 18; 25; 51; 53; 60.

Deuces Wild
Street gangs in 1950s Brooklyn go to war, when one gang leader (Stephen Dorff) and his brother (Brad Renfro) try to resist the introduction of drugs into da neighbahood. Directed and acted with all the grace and nuance of a Fonzie convention. (1 hr. 59 mins.; R) • 1; 7; 13; 16; 17; 18; 28; 30; 40; 41; 42; 45; 46; 49; 51; 53; 54; 56; 58; 61; 62; 63; 67; 69; 71; 73; 75.

★ Dogtown and Z-Boys
An energetic, elegiac documentary about the influential crew of teens in early-seventies California who turned skateboarding into today's fashionable, free-wheeling, daredevil sport. Narrated by Sean Penn. (1 hr. 30 mins.; PG-13) • 2; 15; 18; 60.

E.T. The Extra-Terrestrial
Well, it's certainly still good. (2 hrs.; PG) • 25.

Enigma
A dry, occasionally smart drama about British codebreakers during WWII. Dougray Scott plays a big-brain codebreaker and Kate Winslet is his helpmate. They both look pretty frumpy and neurasthenic. Michael Apted directed. (Rainer; 2/29/02) (1 hr. 59 mins.; PG-13) • 2; 15; 18; 19; 28; 44; 60.

ESPN's Ultimate X
This Imax documentary, co-produced by ESPN, feels a bit too much like a commercial to really work, but just the wipeouts are worth the price of admission. (40 mins.; NR) • 39.

Festival in Cannes
Talkfest auteur Henry Jaglom strikes again, with this vague story shot on the fly at the 2000 Cannes film festival about an actress turned director (Greta Scacchi) and a wannabe producer (Zack Norman). (1 hr. 39 mins.; PG-13) • 3.

Fleeing by Night
A complex love triangle in thirties China among a cellist (Lei Huang), an opera star (Chao-te Yin), and the daughter of a theater owner (Rene Liu). The film's vivid depiction of the world of Chinese opera is hampered by melodramatic plot turns and florid narration. (1 hr. 29 mins.; NR) • 8.

★ Frailty
Bill Paxton directed and stars in this creepy, disturbing low-budget triumph that is part psychological drama and part Old Testament–Stephen King–Freud–Brothers Grimm scare-fest. Matthew McConaughey and Powers Boothe co-star. (Rainer; 4/15/02) (1 hr. 40 mins.; R) • 11; 13.

★ Girls Can't Swim
Sharply observed, delicately acted portrait of two teenage friends (Isild Le Besco and Karen Alyx) coping with sex, love, and loss one summer on the coast of France. (1 hr. 41 mins.; NR) • 8.

★ Gosford Park
Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 26.

★ A Grin Without a Cat
Elusive French documentarian Chris Marker (*La Jetée*) contemplates the rise and fall of the European left during the sixties and seventies. Thoroughly engrossing, even if its activism seems quite naïve today. (2 hrs. 59 mins.; NR) • 5.

High Crimes
Morgan Freeman has a juicy good time playing an alcoholic lawyer who redeems himself in this otherwise smoothly directed but rather pro forma courtroom thriller co-starring Ashley Judd and Jim Caviezel, playing a fugitive military operative accused of murdering civilians in El Salvador. (Rainer; 4/15/02) (1 hr. 55 mins.; PG-13) • 11; 18; 31; 60.

Hollywood Ending
Woody Allen plays a—guess what?—neurotic has-been movie director who goes blind just as he is about to begin his comeback project. It's a very funny premise, since the director, managing to keep virtually all of his co-workers in the dark, goes ahead and directs the film anyway. The movie is another in a long string of piffles from Woody Allen. Perhaps he feels that piffles

---

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 54.**

PHOTOGRAPH COURTESY OF FIREWORKS PICTURES.

are all the airhead movie industry deserves from him right now. Co-stars Téa Leoni and Treat Williams. (Rainer; 5/2/02) (1 hr. 55 mins.; PG-13) • 1; 7; 15; 16; 17; 23; 28; 29; 38; 44; 47; 48; 50; 51; 54; 58; 63; 68; 72; 73; 75.

★ Home Movie

Chris Smith (*American Movie*) depicts five unique homes and their quirky owners—mad inventors, cat obsessives, and other charming oddballs. Easygoing, generous documentary is paired with the classic short *Heavy Metal Parking Lot*, shot outside a Judas Priest concert in 1986. (1 hr. 15 mins.; NR) • 11.

Human Nature

Michel Gondry directs Charlie (*Being John Malkovich*) Kaufman's script about a behaviorist prude (Tim Robbins), a feral stud (Rhys Ifans), and a hairy naturalist author (Patricia Arquette). (1 hr. 36 mins.; R) • 11.

★ Ice Age

Marvelously funny digitally animated comedy. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 11; 18; 31; 41; 61; 71.

Italian for Beginners

Lone Scherfig's Dogme 95 film is set at a community-center class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 66.

Janice Beard

A daydreaming temp (Eileen Walsh) at a big-time London car manufacturer feuds with her glamorous boss (Patsy Kensit) and romances the mail-boy (Rhys Ifans), who seems to have ulterior motives. Walsh's lovely mix of wide-eyed wonder and awkward introversion helps us through a somewhat confusing, often shrill little comedy. (1 hr. 20 mins.; NR) • 2; 19.

Jason X

A group of student explorers from the future unleash the cryogenically frozen body of Jason Voorhees (Kane Hodder), the slasher from the *Friday the 13th* series. Tired updating of tired horror series seems to think that cross-breeding it with a sub-*Alien* plotline is the way to breathe new life into the ho-hum enterprise. (1 hr. 33 mins.; R) • 11; 16; 18; 41; 43; 45; 46; 49; 51; 53; 56; 58; 61; 62; 63; 67; 69; 75.

★ Kissing Jessica Stein

Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance about two women who meet through the personals: One is mostly gay, the other essentially straight. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 6; 13; 18; 30; 64.

The Lady and the Duke

New Wave maestro Eric Rohmer portrays a Scottish aristocrat (Lucy Russell) and her complex relationship with the Duke of Orleans (Jean-Claude Dreyfus) at the bloody height of the French Revolution. Shot on video, with actors inserted into painted backdrops, the technological oddness of the endeavor—despite the director's trademark restraint—results in a distracting, disjointed experience. In French, with English subtitles. (2 hrs. 5 mins.; PG-13) • 8; 39.

★ Lagaan

This three-hour-plus Bollywood epic musical is about poor Indian villagers fighting for their existence over a cricket game with the cruel British overseers, and it's often flagrantly entertaining. (Rainer; 5/13/02) (3 hrs. 45 mins.; NR) • 5.

★ The Last Waltz

Martin Scorsese's documentary of the Band's final concert in 1976 in San Francisco is perhaps the greatest rock documentary of all time. (Rainer; 4/22/02) (1 hr. 59 mins.; NR) • 11.

★ Les Destinées

Olivier Assayas adapts Jacques Chardonne's novel about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart), and once the sprawling story gets going, Berling's and Béart's performances, along with Assayas's unsentimental elegance, make for a genuinely intimate epic. (3 hrs.; NR) • 4.

Life, or Something Like It

Angelina Jolie plays a TV newscaster whose life is thrown into disarray when a street prophet (Tony Shalhoub) foretells her imminent death. Lame melodrama pretends to be about seizing the day, but it's more about ludicrous plot points and a cop-out of an ending. Co-starring Edward Burns. (1 hr. 43 mins.; PG-13) • 13; 18; 22; 31; 57; 58; 63; 69; 71; 73; 75.

★ Monsoon Wedding

Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 6; 16; 27; 50; 64; 66; 75.

Monster's Ball

See what the fuss is about: Halle Berry plays the wife of a man who Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 18; 32.

Murder by Numbers

An efficient but by-the-numbers crime thriller starring Sandra Bullock, in a career-makeover role, as a hardened homicide detective on the trail of two high-school killers (Ryan Gosling and Michael Pitt). Barbet Schroeder directed, and he's better than his material. (Rainer; 4/29/02) (1 hr. 58 mins.; R) • 11; 16; 17; 18; 33; 44; 46; 51; 53; 58; 61; 63; 70; 71; 73; 75.

★ Murderous Maids

In 1933, two French sisters, Christine and Lea Papin, hacked to death their employer and the employer's daughter in a case that inspired Jean Genet's play *The Maids*, among others. As Christine, Sylvie Testud gives a ferociously controlled performance. (Rainer; 5/13/02) (1 hr. 34 mins.; NR) • 8; 39.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 3; 13; 16; 18; 30; 37; 38; 50; 52; 59; 63; 64; 65; 75.

★ The Mystic Masseur

Ismail Merchant directed this enjoyable adaptation of V. S. Naipaul's first novel about the Indian community in forties Trinidad. It has some of the appeal of the early Merchant-Ivory movies set in India, such as *Shakespeare Wallah*, before their collaborations became spit-shined with prestige. Aasif Mandvi, as the village healer who becomes a British puppet, is excellent, as is the great Om Puri as the healer's father-in-law. (Rainer; 5/13/02) (1 hr. 57 mins.; PG) • 2; 19.

The New Guy

Tired of being uncool, a high-school student (D.J. Qualls) adopts a new attitude, thanks to the tutelage of Eddie Griffin, a smooth-talking con man he meets in prison. With Lyle Lovett; directorial debut of Ed Decter. (1 hr. 40 mins.; PG-13) • 1; 7; 15; 16; 17; 30; 33; 40; 46; 51; 53; 54; 56; 59; 61; 63; 65; 68; 70; 72; 73; 74; 75.

★ Nine Queens

The Argentinian writer-director Fabian Bielinski has a storytelling gift, and his movie about two con men (Gaston Pauls and Ricardo Darin) pulling off a scam is consistently compelling. It also has a social context—the corruption of modern Argentina—that helps lift it beyond pulp. (Rainer; 4/29/02) (1 hr. 55 mins.; R) • 6; 39; 64.

Panic Room

Jodie Foster is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 7; 16; 17; 18; 41; 44; 46; 51; 53; 63; 71; 73.

★ The Piano Teacher

Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) whose lust for an adoring student (Benoit Magimel) turns into a sadomasochistic folie à deux, is grotesquely shocking. It's not a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

Opening

Barney and Friends

Baffling but strangely beautiful, Matthew Barney's **Cremaster 3** is at least familiar—if you've seen any of the four previous films in his (nonsequentially released) *Cremaster* series. Barney (pictured), whom the *Times Magazine* hyped as "the most important artist of his generation," says that the dialogueless picture, based on his own life and the Freemasons' mythology of Hiram, "has to do with hubris and, within its own internal logic, is a morality play." The film was shot mostly in Brooklyn, but also on location at Fingal's Cave in Scotland, the Saratoga racetrack, and—very carefully—atop the Chrysler Building's pitched roof. Barney says the film is a departure from his earlier work: "In previous projects, more energy was spent trying to gain access to difficult locations. But this time, we built more sets and could focus on the story." Now, if we could just figure out what it is. Opens May 15 at Film Forum.

PHOTOGRAPH BY CHRIS WINGET.

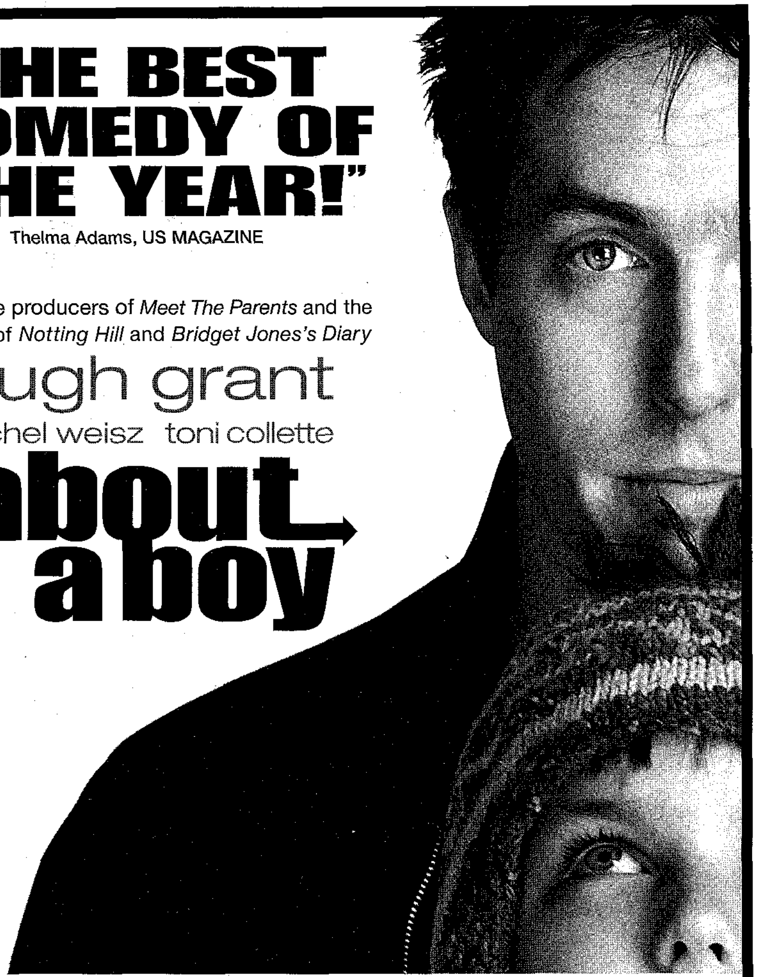
FOXY LADY Oscar winner **Halle Berry** has signed on to star in a remake of the 1974 cult favorite *Foxy Brown*. Berry—who's just wrapping up production on the new Bond film, *Die Another Day*—takes on the role created by blaxploitation star **Pam Grier**, who played a sexy woman wreaking havoc on the gangsters who took out a hit on her boyfriend. Berry will also produce the film, with MGM to distribute. No director is yet attached.

THE NANNY DIARIES MGM's *Molly Gunn* will be shooting in the city later on this summer; **Brittany Murphy** (*Riding in Cars With Boys*) will star as a New York socialite who takes a job as a nanny after going broke, only to find that the precocious girl (**Dakota Fanning**, from *I Am Sam*) she's hired to watch is more than she can handle. **Boaz Yakin** (*Remember the Titans*) directs.

FAMILY MAN Freaky **Tim Burton** (*Planet of the Apes*, *Beetlejuice*) has decided that his next film will be *Big Fish*, currently in development at Columbia Pictures. Based on the novel by **Daniel Wallace**, which follows a son as he reconnects with his dying father in his final days, the film will offer four different versions of the father's life, each more exaggerated than the last. **John August**, who employed a similar plot device in the 1999 rave flick *Go*, wrote the script, and production is scheduled to kick off in the fall.

'CAUSE SHE'S REAL Movie-and-music sensation **Jennifer Lopez**, who maintains a film schedule more packed than most stars with only one career can manage, has yet another in the works: Universal's *Carmen*, a modern retelling of the Bizet opera, which has been the fodder for several film versions, including *Carmen: A Hip Hopera*, which starred **Beyoncé Knowles**. Lopez will play the impossibly seductive Gypsy girl whose love leads to the tragic downfall of an honorable soldier (not yet cast) in the musical, for which **Craig Pearce** (*Moulin Rouge*) is writing the script. No word yet on where or when the new story will be set. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.



"THE BEST COMEDY OF THE YEAR!"
Thelma Adams, US MAGAZINE

From the producers of *Meet The Parents* and the makers of *Notting Hill* and *Bridget Jones's Diary*

hugh grant
rachel weisz toni collette
about a boy

UNIVERSAL PICTURES AND STUDIOCANAL PRESENT A TRIBECA/WORKING TITLE PRODUCTION A PAUL WEITZ AND CHRIS WEITZ FILM HUGH GRANT TONI COLLETTE RACHEL WEISZ "ABOUT A BOY" NICHOLAS HOULT CASTING BY PRISCILLA JOHN MUSIC BY BADLY DRAWN BOY COSTUME DESIGNER JOANNA JOHNSTON CO-PRODUCED BY NICKY KENTISH BARNES CO-PRODUCERS DEBRA HAYWARD LIZA CHASIN HARDY JUSTICE EDITOR NICK MOORE PRODUCTION DESIGNER JIM CLAY DIRECTOR OF PHOTOGRAPHY REMI ADEFARASIN BSC BASED ON THE BOOK BY NICK HORNBY SOUNDTRACK ON XL RECORDINGS/ARTISTdirect RECORDS EXECUTIVE PRODUCERS NICK HORNBY LYNN HARRIS PRODUCED BY JANE ROSENTHAL ROBERT DE NIRO BRAD EPSTEIN TIM BEVAN ERIC FELLNER READ THE NOVEL FROM RIVERHEAD BOOKS SCREENPLAY BY PETER HEDGES AND CHRIS WEITZ & PAUL WEITZ DIRECTED BY PAUL WEITZ & CHRIS WEITZ

STUDIO CANAL
PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
BRIEF STRONG LANGUAGE AND SOME THEMATIC ELEMENTS
For rating reasons, go to www.filmratings.com
www.about-a-boy.com
A UNIVERSAL RELEASE
©2002 UNIVERSAL STUDIOS
UNIVERSAL

SOUNDTRACK FEATURES ALL NEW SONGS BY BADLY DRAWN BOY

starts friday, may 17th

AMC
●EMPIRE 25
42ND ST. & 8TH AVE.
398-3939

LOEWS THEATRES
●LINCOLN SQUARE
B'WAY & 68TH ST.
1-800-555-TELL

CLEARVIEW CINEMAS
●FIRST & 62ND CINEMAS
62ND ST. BET. 1ST & YORK AVE.
979-CLVW #957

CITY CINEMAS
♦EAST 86TH STREET CINEMAS
BET. 2ND & 3RD AVES.
777-FILM #753

LOEWS THEATRES
✓KIPS BAY THEATRE
2ND AVE. & 32ND ST.
1-800-555-TELL

LOEWS THEATRES
●19TH STREET EAST
B'WAY AT 19TH ST.
1-800-555-TELL

LOEWS THEATRES
✓VILLAGE VII
3RD AVE. AT 11TH ST.
1-800-555-TELL

UNITED ARTISTS THEATRES
●BATTERY PARK STADIUM 16
VESEY AT WEST STS.
945-3418

♦ DIGITAL dts SOUND ● DOLBY DIGITAL ✓SDDS Sony Dynamic Digital Sound™

and at a theatre near you

NO COUPONS OR DISCOUNT TICKETS ACCEPTED

113 7TH AVENUE SOUTH
STONEWALL BISTRO
CONTINENTAL CUISINE • PIANO BAR
NEW TO VILLAGE • 917.661.1335

Turkish Kitchen

Bombay Palace
ESTD. 1979
30 West 52 St. (bet 5th & 6th Ave)
•212•541•7777
WWW.BOMBAYPALACE.COM

NORMA'S
212.708.7460
www.parkermeridien.com

Profit and Nothing But!
Lumumba director Raoul Peck's documentary about the global economy's impact on Haiti; showing with *Diamond and Rust,* Adi Barash and Ruth Shatz's documentary about a mining ship off the African coast. (2 hrs. 5 mins.; NR) • 10.

Rain
Portrait of a young New Zealand teen (Alicia Fulford-Wierzbicki) discovering her budding sexuality during a beach idyll with her family. Elliptical and moody, it's a triumph of style over narrative, despite some melodramatic twists. (1 hr. 32 mins.; NR) • 2; 20; 47; 64.

★ The Rookie
Dennis Quaid gives a strong, shadowed performance as a science teacher and high-school baseball coach who gets his shot at pitching in the big leagues. The film is a superior example of inspirational corn. (Rainer; 4/15/02) (1 hr. 34 mins.; G) • 18; 40; 57; 60.

Sade
Imprisoned during the Revolution, a reflective Marquis de Sade (Daniel Auteuil) sets eyes on a young innocent (Isild Le Besco). Director Benoît Jacquot (*The School of Flesh*) supplies his trademark intellectual intimacy, but the show belongs to Auteuil, whose face alone can act circles around most other leading men. (1 hr. 34 mins.; NR) • 4; 39.

Spotlight

Wilde Man Blues

Bombarded with Oscar Wilde as a drama student in London, **Rupert Everett** fled. "It's forced down your throat," Everett (pictured, with Reese Witherspoon) says, and in reaction, he ran all the way to Manhattan. "It wasn't until 35 that I could appreciate Wilde—this incredibly witty man who got drunk off his brilliance but wrote with such humor and heart." In director Oliver Parker's *The Importance of Being Earnest,* Everett plays Algy, the dashing court jester who hobnobs with society and then, literally, runs out on the bill—a part Everett has already played onstage. "It's not that I particularly relate to the character," he says with a laugh. "He has all the good lines." Appearing with Everett in this wicked love story about mistaken identity—and the identities we choose—are Colin Firth, Reese Witherspoon, and Judi Dench. "I started at Judi's feet," Everett says of his first theater job, as a stagehand on the Royal Shakespeare Company's *Macbeth* in which she co-starred. "I worked with Oliver on *Ideal Husband* and Colin in *Shakespeare in Love.* That's the only good thing about growing old in a youth-oriented business—you work with the people you like." Opens May 22.

The Salton Sea
A brooding informant (Val Kilmer), haunted by his wife's murder, delves into the world of the illegal speed trade in search of revenge. Wildly uneven neo-noir plays like a remake of *Memento,* minus the interesting parts. Co-starring Vincent D'Onofrio. (1 hr. 43 mins.; R) • 2; 44.

★ The Scorpion King
Big, brawny *Mummy* spinoff has cult phenom the Rock as an ancient mercenary at war with a ruthless despot (Steven Brand). Guess who wins. Though it can be derivative and bombastic, the movie also has a nice swashbuckling sense of fun that's often hard to resist. (1 hr. 28 mins.; PG-13) • 11; 13; 16; 17; 23; 33; 40; 41; 42; 43; 45; 46; 49; 51; 52; 53; 54; 55; 57; 58; 61; 63; 65; 70; 71; 72; 73; 74; 75.

★ Space Station
Marvelous 3-D effects are the highlights of this Imax documentary about the building of the International Space Station. Only drawback: The comically intense Tom Cruise narration feels completely out of place. (1 hr. 8 mins.; NR) • 39.

Spider-Man
Sam Raimi's movie based on the Marvel superhero is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. Kirsten Dunst plays the girl he's in love with, and Willem Dafoe is Spidey's archenemy, the Green Goblin. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 1; 11; 13; 14; 16; 17; 23; 24; 33; 35; 37; 41; 42; 43; 44; 45; 46; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 61; 62; 63; 65; 67; 70; 71; 72; 73; 74; 75.

★ Star Wars: Episode II—Attack of the Clones
Please see Rainer, page 40. (2 hrs. 12 mins.; PG) • 12; 13; 22; 31; 38; 51; 57; 63; 71; 72; 73; 74; 75.

The Sweetest Thing
An annoying, ass-twirling party girl (Cameron Diaz) meets the man of her dreams (Thomas Jane) and sets off on a quest to bag him, with some help from her loyal friends (Christina Applegate and Selma Blair). (1 hr. 24 mins.; R) • 17; 23; 40.

★ Time Out
A small-scale masterpiece from writer-director Laurent Cantet: A father doesn't tell his family he's been fired from his job and lives out a shadow existence in which he pretends to still work. The film is more than just a parable about the woes of the corporate culture; it's closer to the eeriness of a Hawthorne story. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 9.

Unfaithful
Please see Rainer, page 40. Adrian Lyne's glossy, depthless adultery drama stars Richard Gere, in a deliberately sexless performance that effectively cancels out his appeal, and Diane Lane as his roving wife. The object of the roving is a French SoHo book dealer played by Olivier Martinez, and his come-ons are only slightly more subtle than George Hamilton's in *Love at First Bite.* (2 hrs. 17 mins.; R) • 1; 3; 12; 13; 30; 34; 36; 45; 46; 51; 53; 54; 59; 61; 63; 65; 71; 72; 73; 75.

★ Uzumaki
A Japanese town is terrorized by mysterious spirals (*uzumaki*) that compel the inhabitants to commit grisly deeds. Effective, bizarre hybrid of B movie and conceptual art, complete with goofy effects that dare us to take it seriously, seems destined for cult status. (1 hr. 30 mins.; NR) • 10.

Warm Water Under a Red Bridge
Writer-director Shohei Imamura weaves a supernatural tale around an unemployed businessman's search for a stolen Buddha, and a woman with an odd superpower. In Japanese, with English subtitles. (1 hr. 59 mins.; NR) • 11.

★ Y Tu Mamá También
Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places.* Two teenage Mexican boys set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdu as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 6; 15; 18; 28; 30; 39; 47; 50; 64; 66.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Deuces Wild; Hollywood Ending; The New Guy; Spider-Man; Unfaithful

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Dogtown and Z-Boys; Enigma; Janice Beard; The Mystic Masseur; Rain; The Salton Sea

3. CC Village East
189 Second Ave. (212-529-6799) • Amélie; Baran; Blackwoods; The Cat's Meow; Festival in Cannes; My Big Fat Greek Wedding; Unfaithful

4. Cinema Village
22 E. 12th St. (212-924-3363) • ABC Africa; Les Destinées; The Piano Teacher; Sade

5. Film Forum
209 W. Houston St. (212-727-8110) • A Grin Without a Cat; Lagaan (See also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Nine Queens; Y Tu Mamá También

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Changing Lanes; Deuces Wild; Hollywood Ending; The New Guy; Panic Room

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Circuit; Fleeing by Night; Girls Can't Swim; The Lady and the Duke; Murderous Maids

9. The Screening Room
54 Varick St. (212-334-2100) • Big Bad Love; Time Out

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • Donnie Darko; Profit and Nothing But!; Uzumaki

11. UA Union Square
Broadway and 13th St. (212-253-2225) • Frailty; High Crimes; Home Movie; Human Nature; Ice Age; Jason X; The Last Waltz; Murder by Numbers; The Scorpion King; Spider-Man; Warm Water Under a Red Bridge

14th–41st Streets

12. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Star Wars: Episode II—Attack of the Clones; Unfaithful

13. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Deuces Wild; Frailty; Kissing Jessica Stein; Life, or Something Like it; My Big Fat Greek Wedding; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

14. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Spider-Man

PHOTOGRAPH BY LAURIE SPARHAM.

15. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Changing Lanes; Dogtown and Z-Boys; Enigma; Hollywood Ending; The New Guy; Y Tu Mamá También

16. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Monsoon Wedding; Murder by Numbers; My Big Fat Greek Wedding; The New Guy; Panic Room; The Scorpion King; Spider-Man

17. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Changing Lanes; Deuces Wild; Hollywood Ending; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man; The Sweetest Thing

42nd–60th Streets

18. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Blade 2; Clockstoppers; Deuces Wild; Dogtown and Z-Boys; Enigma; High Crimes; Ice Age; Jason X; Kissing Jessica Stein; Life, or Something Like it; Monster's Ball; Murder by Numbers; My Big Fat Greek Wedding; Panic Room; The Rookie; Y Tu Mamá También

19. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Enigma; Janice Beard; The Mystic Masseur

20. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Rain

21. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Life, or Something Like It

22. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Life, or Something Like it; Star Wars: Episode II—Attack of the Clones

23. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Changing Lanes; Hollywood Ending; The Scorpion King; Spider-Man; The Sweetest Thing

24. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Spider-Man

25. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Clockstoppers; E.T. The Extra-Terrestrial; 40 Days and 40 Nights; John Q; National Lampoon's Van Wilder; Resident Evil

26. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Changing Lanes; Gosford Park

27. Paris Theatre
4 W. 58th St. (212-688-3800) • Monsoon Wedding

61st Street and Above, East Side

28. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Deuces Wild; Enigma; Hollywood Ending; Y Tu Mamá También

29. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • Hollywood Ending

30. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Deuces Wild; Kissing Jessica Stein; My Big Fat Greek Wedding; The New Guy; Unfaithful; Y Tu Mamá También

31. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • High Crimes; Ice Age; Life, or Something Like It; Star Wars: Episode II—Attack of the Clones

32. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

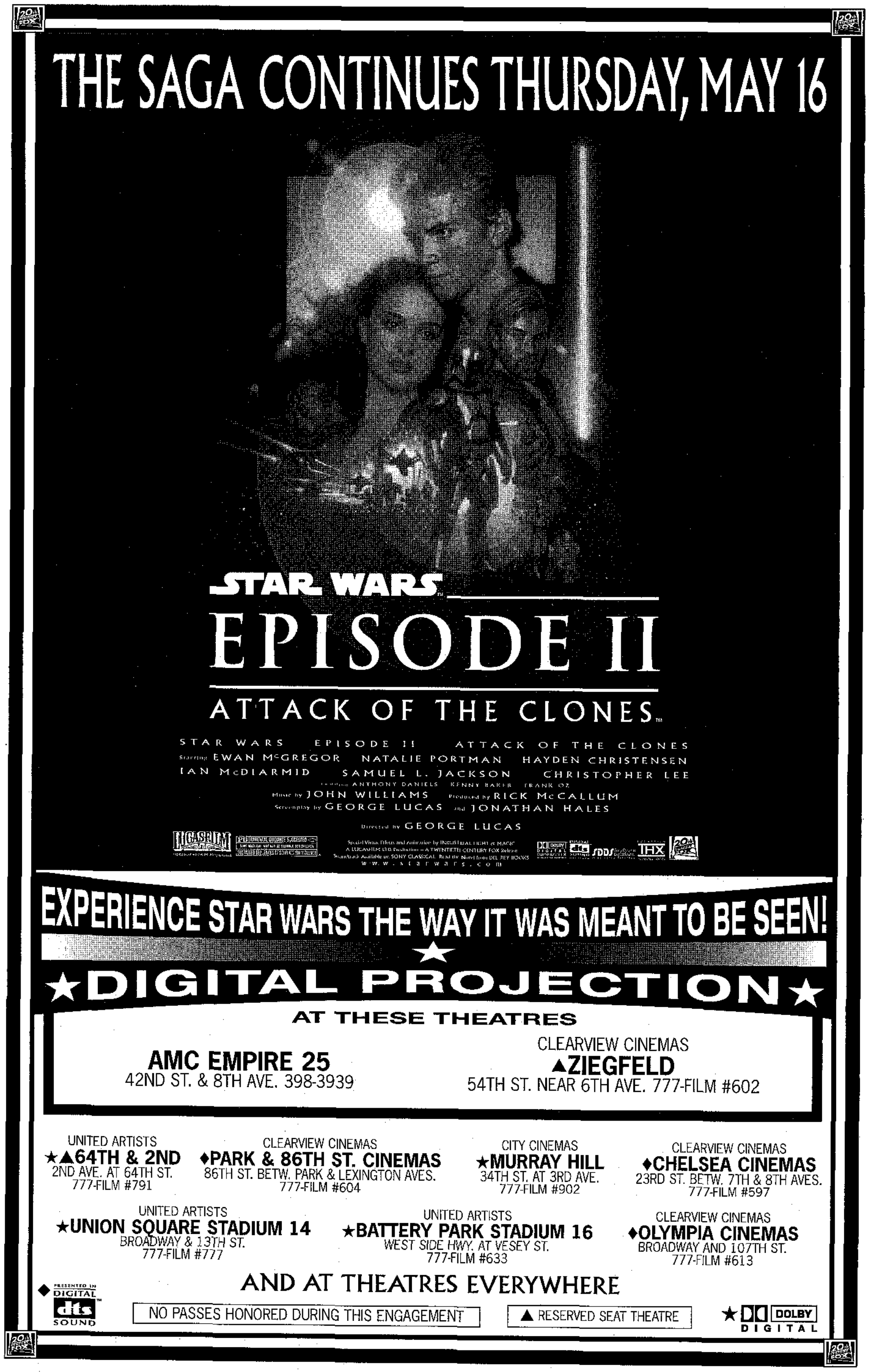
33. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Changing Lanes; Murder by Numbers; The New Guy; The Scorpion King; Spider-Man

34. UA East
1629 First Ave., at 85th St. (212-249-5100) • Unfaithful

35. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Cat's Meow; Spider-Man

61st Street and Above, West Side

36. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) •


THE SAGA CONTINUES THURSDAY, MAY 16

STAR WARS
EPISODE II
ATTACK OF THE CLONES™

STAR WARS EPISODE II ATTACK OF THE CLONES
Starring EWAN McGREGOR NATALIE PORTMAN HAYDEN CHRISTENSEN
IAN McDIARMID SAMUEL L. JACKSON CHRISTOPHER LEE
featuring ANTHONY DANIELS KENNY BAKER FRANK OZ
Music by JOHN WILLIAMS Produced by RICK McCALLUM
Screenplay by GEORGE LUCAS and JONATHAN HALES
Directed by GEORGE LUCAS

Special Visual Effects and Animation by INDUSTRIAL LIGHT & MAGIC
A LUCASFILM LTD. Production – A TWENTIETH CENTURY FOX Release
Soundtrack Available on SONY CLASSICAL Read the Novel from DEL REY BOOKS
www.starwars.com

EXPERIENCE STAR WARS THE WAY IT WAS MEANT TO BE SEEN!
★
★DIGITAL PROJECTION★
AT THESE THEATRES

AMC EMPIRE 25
42ND ST. & 8TH AVE. 398-3939

CLEARVIEW CINEMAS
▲ZIEGFELD
54TH ST. NEAR 6TH AVE. 777-FILM #602

UNITED ARTISTS
★▲64TH & 2ND
2ND AVE. AT 64TH ST.
777-FILM #791

CLEARVIEW CINEMAS
♦PARK & 86TH ST. CINEMAS
86TH ST. BETW. PARK & LEXINGTON AVES.
777-FILM #604

CITY CINEMAS
★MURRAY HILL
34TH ST. AT 3RD AVE.
777-FILM #902

CLEARVIEW CINEMAS
♦CHELSEA CINEMAS
23RD ST. BETW. 7TH & 8TH AVES.
777-FILM #597

UNITED ARTISTS
★UNION SQUARE STADIUM 14
BROADWAY & 13TH ST.
777-FILM #777

UNITED ARTISTS
★BATTERY PARK STADIUM 16
WEST SIDE HWY. AT VESEY ST.
777-FILM #633

CLEARVIEW CINEMAS
♦OLYMPIA CINEMAS
BROADWAY AND 107TH ST.
777-FILM #613

AND AT THEATRES EVERYWHERE

♦ PRESENTED IN DIGITAL dts SOUND
NO PASSES HONORED DURING THIS ENGAGEMENT
▲ RESERVED SEAT THEATRE
★ DOLBY DIGITAL

-RODEO BAR-
BARBEQUE - LIVE MUSIC NIGHTLY - TEX-MEX
KITCHEN OPEN 'TIL 2:00 AM
"THE LONGEST RUNNING HONKY-TONK IN NYC"
375 THIRD AVENUE AT 27TH STREET
212-683-6500 WWW.RODEOBAR.COM

461 Columbus Avenue and 82nd ST.
875-1619
CORNER
Eclectic Cuisine Brunch & Dinner
New to the Upper West Side

Andreas
BRICK OVEN
Ristorante
307 3rd Avenue
at 23rd Street
(212) 779-2125/42
"Host Your Party with Us"
"Cozy Atmosphere"
"Special Martini Menu"

WORLD YACHT
DINNER CRUISE
"...a Night-on-the-Town A+"
J. Walman's Restaurant Report
Pier 81, West 41st Street
212-630-8100 worldyacht.com

Unfaithful

37. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Changing Lanes; My Big Fat Greek Wedding; Spider-Man

38. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Hollywood Ending; My Big Fat Greek Wedding; Star Wars: Episode II—Attack of the Clones

39. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Baran; The Lady and the Duke; Murderous Maids; Nine Queens; Sade; Y Tu Mamá También

40. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Cat's Meow; Deuces Wild; The New Guy; The Rookie; The Scorpion King; The Sweetest Thing

41. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Blade 2; Changing Lanes; Deuces Wild; Ice Age; Jason X; Panic Room; The Scorpion King; Spider-Man

42. New Coliseum
701 W. 181st St. (212-740-1545) • Changing Lanes; Deuces Wild; The Scorpion King; Spider-Man

43. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Jason X; The Scorpion King; Spider-Man

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Changing Lanes; Enigma; Hollywood Ending; Murder by Numbers; Panic Room; The Salton Sea; Spider-Man

Bronx

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Changing Lanes; Deuces Wild; Jason X; The Scorpion King; Spider-Man; Unfaithful

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Changing Lanes; Deuces Wild; Jason X; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man; Unfaithful

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Hollywood Ending; Rain; Y Tu Mamá También (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • The Cat's Meow; Hollywood Ending

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Deuces Wild; Jason X; The Scorpion King; Spider-Man

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • Hollywood Ending; Monsoon Wedding; My Big Fat Greek Wedding; Spider-Man; Y Tu Mamá También

51. Court Street 12
106 Court St. (718-246-7469) • Changing Lanes; Clockstoppers; Deuces Wild; Hollywood Ending; Jason X; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • My Big Fat Greek Wedding; The Scorpion King; Spider-Man

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Blade 2; Clockstoppers; Deuces Wild; Jason X; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man; Unfaithful

54. Pavilion
188 Prospect Park West (718-369-0838) • Changing Lanes; Deuces Wild; Hollywood Ending; The New Guy; The Scorpion King; Spider-Man; Unfaithful

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • The Scorpion King; Spider-Man

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Deuces Wild; Jason X; The New Guy; Spider-Man

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Life, or Something Like It; The Rookie; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; The Scorpion King; Spider-Man

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • My Big Fat Greek Wedding; The New Guy; Spider-Man; Unfaithful

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Blade 2; Clockstoppers; Dogtown and Z-Boys; Enigma; High Crimes; The Rookie

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Changing Lanes; Deuces Wild; Ice Age; Jason X; Murder by Numbers; The New Guy; The Scorpion King; Spider-Man; Unfaithful

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Deuces Wild; Jason X; Spider-Man

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; My Big Fat Greek Wedding; The New Guy; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Kissing Jessica Stein; Monsoon Wedding; My Big Fat Greek Wedding; Nine Queens; Rain; Y Tu Mamá También

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • My Big Fat Greek Wedding; The New Guy; The Scorpion King; Spider-Man; Unfaithful

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Italian for Beginners; Monsoon Wedding; Y Tu Mamá También

67. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Deuces Wild; Jason X; Spider-Man

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Hollywood Ending; The New Guy

69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Deuces Wild; Jason X; Life, or Something Like it

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Changing Lanes; Murder by Numbers; The New Guy; The Scorpion King; Spider-Man

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Changing Lanes; Deuces Wild; Ice Age; Life, or Something Like it; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Changing Lanes; Hollywood Ending; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

Staten Island

73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Deuces Wild; Hollywood Ending; Life, or Something Like it; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Changing Lanes; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-

Talent

About-Face

When *American Pie* directors **Chris and Paul Weitz** arrived in London to start work on *About a Boy,* an adaptation of the Nick Hornby novel starring Hugh Grant, their British collaborators scoffed. Hornby "said he was bummed that *American Pie* was what kids wanted to see," Chris says. "Hugh said much worse." But despite the frosty introductions, native New Yorkers Chris and Paul (pictured, with Grant, from left) would not be dissuaded. "We wanted to keep with the spirit of the book. We hoped if we did, the film could be like *The Apartment* or *The Graduate,"* Paul says with a smile. (*Pie* notwithstanding, they have the right genes—their grandfather was Billy Wilder's agent, and their mom, actress Susan Kohner, was an Oscar nominee in 1959.) "When we made *American Pie,* Universal was falling apart," Chris says. "They were dealing with *Meet Joe Black* and *Babe: Pig in the City,* which is maybe why they let us do what we wanted." *Pie* earned $235 million. "Our cachet was so high, we had to bring it tumbling down," Paul says of their follow-up film, *Down to Earth,* a $45 million flop starring Chris Rock. "Usually, directors try to get bigger budgets, but with *About a Boy,* we wanted something much smaller." And how did they survive that initial chilly reception on the set? "Everyone eventually came around," Chris says. "The studio probably told them we'd earn lots of dough." Opens May 17.

B.K.

PHOTOGRAPH BY PAUL CHEDLOW.

9600) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Monsoon Wedding; Murder by Numbers; My Big Fat Greek Wedding; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

Museums, Societies, Etc.

76. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Rescued Treasures." 5/18: *The Emperor Jones* (1933); *Children of Divorce* (1927). 5/19: *The Shakedown* (1929); *Pandora's Box* (1928). 5/25: *The Sin of Nora Moran* (1933); *Gilda* (1946). 5/26: *Dante's Inferno* (1924); *It Should Happen to You* (1954).

77. The Americas Society
680 Park Ave., at 68th St. (212-249-8950); free. • "Representing Brazil From the Inside Out." 5/21: *Cinema Discovers Brazil* (1998). 5/28: *The Filmmaker of the Amazon* (1997).

77. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "The Bicycle Film Festival." 5/17: *A Sunday in Hell* (1973); *Beijing Bicycle* (2001); *Nebraska Supersonic* (1999). 5/18: *Dorkin 10* (2000); *Nasty's World* (2002); *Beijing Bicycle* (2001); *2 Seconds* (1998). 5/19: *A Sunday in Hell* (1973).

78. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "Dino De Laurentiis: The Italian Years & Beyond." 5/15: *Bitter Rice* (1948). 5/16: *The Great War* (1959). 5/17: *Manhunter* (1986). 5/18: *Evil Dead II* (1983); *Army of Darkness* (1992). 5/19: *The Bandit* (1946).

79. The Cantor Film Center
36 E. 8th St. (212-375-8116); $5. • "The Golden Age of Cinema Film Festival." 5/16: *Manhattan* (1979). 5/22: *Living in Oblivion* (1995). 5/29: *Moscow on the Hudson* (1984). 6/4: *Jacob's Ladder* (1990). 6/11: *Night on Earth* (1991). 6/18: *After Hours* (1985). 6/25: *Smoke* (1995). 7/2: *Do the Right Thing* (1989).

80. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "The Great American Comedy." 5/15–5/16: *The Lady Eve* (1941); *Ball of Fire* (1941). 5/17–5/18: *The Seven Year Itch* (1955); *The Fortune Cookie* (1966). 5/19: *You'd Be Surprised* (1926); *The Graduate* (1967); *MASH* (1970). 5/20: *The Freshman* (1925). 5/21: *The Court Jester* (1956); *Monsieur Beaucaire* (1946). 5/22: *Adam's Rib* (1949); *The Women* (1939).

81. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Landscapes of the Soul: The Cinema of Alexander Dovzhenko." 5/15: *Schors* (1939); *Michurin* (1948). 5/16: *Aerograd* (1935); *Ivan* (1932). 5/17: *Schors* (1939); *Michurin* (1948). 5/18: *Battle for Soviet Ukraine* (1943). 5/19: *Farewell, America* (1949); *Victory on the Right Bank, Ukraine* (1944); *Battle for Soviet Ukraine* (1943); *Chronicle of the Years of Fire* (1960). 5/20: *Battle for Soviet Ukraine* (1943); *Chronicle of the Years of Fire* (1960). 5/21: *Victory on the Right Bank, Ukraine* (1944); *Farewell, America* (1949).

82. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St.(212-439-8700); free. • "Women in German Film." 5/15: *The Artists in the Ring: Perplexed* (1968). 5/22: *Love Is Colder Than Death* (1969).

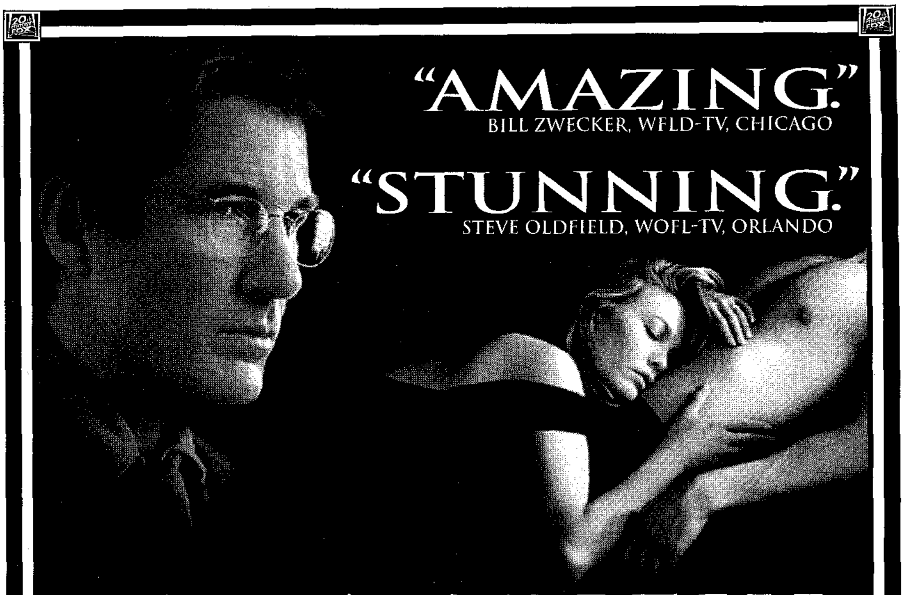
83. The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic French Cinema." 5/18: *The Baker's Wife* (1938). 5/19: *L'Atalante* (1934). 5/25–5/26: *Grand Illusion* (1937); *Hiroshima Mon Amour* (1959). 5/25–5/26: *The Sorrow and the Pity* (1971).

84. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission. • "Make Way for Tomorrow." 5/17: Georgetown Loop (1996). 5/19: *My Darling Clementine* (1946). 5/21: *Casablanca* (1942); *Swooner Crooner* (1944).

84. New York Public Library
20 W. 53rd St. (212-621-0619); free. • "Post War Years, Cold War Fears: American Culture and Politics." 5/15: *Eisenhower* (1993). 5/20: *The Beat* (1997). 5/22: *The Rage Within* (1997).

87. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • 5/19: *Titicut Follies* (1967).

88. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 5/18–5/19: *Double Indemnity* (1945).



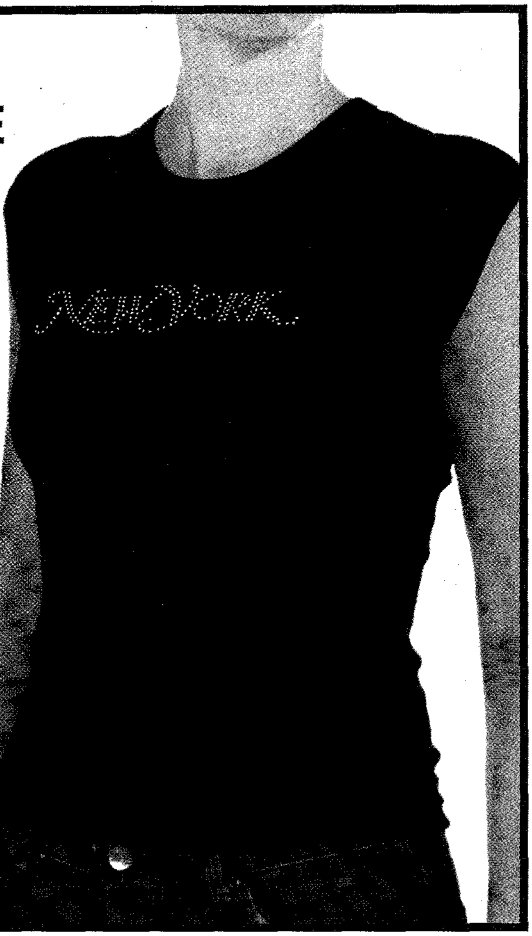
"AMAZING."
BILL ZWECKER, WFLD-TV, CHICAGO
"STUNNING."
STEVE OLDFIELD, WOFL-TV, ORLANDO

UNFAITHFUL

REGENCY
R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
SEXUALITY, LANGUAGE AND A SCENE OF VIOLENCE.
www.unfaithfulmovie.com

CLEARVIEW CINEMAS ★AMC EMPIRE 25 42ND ST. & 8TH AVE. 398-3939
CLEARVIEW CINEMAS ♦FIRST & 62ND CINEMAS 62ND ST. BETW. 1ST & YORK AVES. 777-FILM #957
UNITED ARTISTS ★EAST 85TH AND 1ST 1ST AVE. & 85TH ST. 777-FILM #789
CLEARVIEW CINEMAS ♦62ND & BROADWAY CINEMA BROADWAY AT 62ND ST. 777-FILM #864
CITY CINEMAS ★MURRAY HILL 34TH ST. AT 3RD AVE. 777-FILM #902
CLEARVIEW CINEMAS ♦CHELSEA CINEMAS 23RD ST. BETW. 7TH & 8TH AVES. 777-FILM #597
CITY CINEMAS ★VILLAGE EAST CINEMAS 2ND AVE. AT 12TH ST. 777-FILM #922
UNITED ARTISTS ★BATTERY PARK STADIUM 16 WEST SIDE HWY. AT VESEY ST. 777-FILM #633

NO PASSES HONORED DURING THIS ENGAGEMENT
AND AT THEATRES EVERYWHERE ★DOLBY DIGITAL ♦PRESENTED IN DIGITAL dts SOUND



WEAR IT
WITH PRIDE

WEAR IT
WITH STYLE

ALL T-SHIRTS are 100% cotton and feature the studded NEW YORK logo on front.

TO ORDER, send name, address and phone number, with a check for $22.95 (includes S+H) made payable to NEW YORK Magazine. Shirts are one size fits all. Allow 6-8 weeks for delivery. No phone orders.

MAIL TO:
NEW YORK Magazine t-shirt
NEW YORK Magazine
444 Madison Avenue
New York, NY 10022

ROSMAN *Continued from page 35*

young Italians in New York—and because he recognized her savvy. "She knows the social press very well," Biron says. "She's better than a P.R. firm."

Imperiali and Dayssi broke up, and at a dinner party in 1991, she met Paul Kanavos, a handsome real-estate developer from Boston, a Greek-American. Dayssi had arrived at the dinner late as usual, while Paul was in the midst of discussing an environmental-zoning issue with another guest. Dayssi burst into the conversation and challenged Paul's argument. "I looked across the table," Paul recalls, "and said, 'Who is this girl?' Nothing has changed since that moment. She is the love of my life."

In 1993, they married at the Metropolitan Club, allowing Dayssi to focus on recreating in Manhattan the life she might have led in Bogotá.

Part of the transformation included giving herself a more glamorous calling card: She goes by Dayssi Olarte de Kanavos, while her husband is simply Paul Kanavos. In Colombia, Dayssi explains, women refer to themselves using the maiden name, followed by a *de* and the married name. "It's really very, very common," she says.

However, Dayssi's sister Norma Becker, who lives in Westchester, does not go by "Norma Olarte de Becker," and according to a Colombian who lives in New York, such a name structure is antiquated: "She would never go by 'Olarte de Something' if she were in Bogotá."

Soon, she had a breakthrough worthy of her glamorous looks and moniker. In 1996, *Town & Country* editor-at-large Michael Cannon visited the office of Save Venice to see to some business. "I looked over the desk," he remembers, "I saw a gorgeous head of hair, and then I got a look at that face, and I said, 'Oh, my God.' " Cannon included Dayssi and her mother, who now lives in Connecticut, in a "Mothers and Daughters" feature that May. In July 2000, to celebrate a Save Venice masquerade ball, *T&C* ran a photo of Nadja Swarovski and Dayssi on its cover.

The luminous cover photo had a spiraling effect. When Lucile Peyrelongue, the wife of L'Oréal's former longtime president, Guy, hoped to begin a junior committee for her favorite charity, the Alliance Française, she looked to the society magazines, and from there to Dayssi. "Even though she had not been involved with the Alliance Française, she agreed to be a chairman," she recalls. Dayssi took on the job with enthusiasm, and Peyrelongue has been so impressed that last year, when L'Oréal served as a sponsor of the Metropolitan Museum's Costume Institute Ball, she placed Dayssi on the ball's most coveted committee.

But while the *Town & Country* cover was arguably Dayssi's launching point, it also became the touchstone for all those who have the Tiffany knives drawn for her. "Suddenly, she was there," says one. "That cover put her at the forefront of a place she didn't deserve to be. It presented her as the new 'It' girl. It propelled her from *nowhere*."

Dayssi dismisses this, saying simply, "I've been photographed in *WWD* since 1988."

ON A SUNNY AFTERNOON IN FEBRUARY, DAYSSI walks down the stairs of her large, bright duplex and raps her fingernails against the mirror-lined walls. "We rent," she says. "The mirrors are *not* my idea."

She has just returned from a Memorial Sloan-Kettering Associates Committee meeting at the Metropolitan Club. Dayssi's 5-year-old daughter, Sophia, is hosting a play date for three friends. "Mommy!" she squeals as she runs to Dayssi's side. "Can we play in your room?" "No jumping on the bed," Dayssi replies sternly. The four kids race straight into the huge master bedroom. "Maybe some people have more art and sculpture than I do, but I want a childproof house," she says, tipping her head toward a blue velvet sofa. "I love this couch, but it's been spilled on a million times. I wouldn't want it any other way."

Across the hall in Dayssi's office, a laptop is hooked to a large flat-screen computer that is, in turn, hooked to a palm pilot. When she meets new people—at a benefit, at a dinner party, on the street—she scribbles their contact information into her palm with a few notes about their background and interests. When she returns home, she syncs the information into her Excel database, which can cross-reference her lists: JAZZ NY, MSK, FAMILY, ALLIANCE FRANÇAISE.

Her computer system helps her keep track of whom she has invited to what, where she sat them, whether they seemed to enjoy themselves. "I want to be as professional as possible," Dayssi says, leaning against a desk.

Despite her packed schedule, Dayssi spends very little time actually socializing with the jet set. Paul sets limits on what the couple can attend: only two events a week. "I will do almost anything not to wear a tux," he says. The two have dinner at home every night at 6 P.M. with their three children. Dayssi spends every Wednesday with her mother and picks her children up from school every day. "It means that I can't go to every fashion show," Dayssi says, "but if you make too many exceptions, then you're not a full-time mom anymore."

Sitting in the quiet of her office, surrounded by cabinets and cardboard file boxes brimming with documents regarding children in foster care, pediatric-cancer care, and art restoration, Dayssi allows that she is cognizant of the mean-spirited whispering she provokes.

After *Vogue* named her to its best-dressed list in July 1999, she received an anonymous letter mailed from the Upper East Side. The sender indicated that he or she was alerting the social set of Dayssi's Queens roots and chided her for allegedly claiming to descend from Colombia's aristocracy. The letter included a racial epithet directed toward Hispanics.

In April 2001, another envelope arrived at Dayssi's apartment. Inside was a photocopy of an editor's letter—entitled "Starting Over" and chronicling New Yorkers who had reinvented themselves—that ran in the March issue of *W*. The sender had highlighted the opening passage:

> *Over lunch not long ago, a friend began to dish about a certain hard-charging young woman, still considered new on the New York social scene, who not long after marrying had changed the family surname. This particular woman wasn't trying to gloss over evidence of an ethnic background by lopping off a few letters. Rather, she strategically added two: "de," in the hopes of giving her husband's family tree a round ring of aristocracy.*

Dayssi insists that the woman *W* is referring to "couldn't be me. It doesn't make sense. We *celebrate* Paul's being Greek." But in case she and Paul ever decided to pursue the identity of the writers, Dayssi has saved the letters in Ziploc bags and filed them under *F* for "fan mail."

She offers this anecdote: Recently, someone she had considered a friend approached her at an event.

"I heard about the article in *New York*," the woman said. "That's great. You've worked for it."

Dayssi was mortified. "I said, 'I turned it down over and over again' "—absolutely true, by the way—"but she just looked at me like this"—Dayssi raises a perfectly arched eyebrow and smirks—"and said, 'Oh, come on! We all know how much you want this.' "

She leans against her desk, and her eyes well up with tears. "That's just not true! Those who know me *know* I'm not superficial."

She looks at her watch, takes a deep breath, and wipes the moisture from her eyes. She has to go. She is late for her next engagement. ■

Theater

Edited by Logan Hill

Broadway

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Onstage

Public Affairs

The Public Theater has had a banner season, producing two Off Broadway gems that quickly became Broadway smashes: *Topdog/Underdog* and *Elaine Stritch at Liberty*. Just as impressive, **Joe's Pub,** the posh bohemian sidelight of the Public, has continued to welcome the very best of the city's unclassifiable performances. So this month, catch five nights of Broadway diva Audra McDonald, an evening with the nouveau-feminist comedy group Big Tit, Billy Bob Thornton's rock-music debut, or any of a slew of ambitious musicians, from Squeeze vet Glenn Tilbrook to the fierce funk virtuoso Meshell Ndegéocello. Just don't miss the mystery that is Antony and the Johnsons (Antony, pictured)—the Soft Cell- and Kate Bush-inspired Pyramid Club veterans will bring their dark, melancholic glamour to the Pub on May 14 and 15. (See "Nightlife: Concerts," page 79.)

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories,* the production has a much darker edge than the Bob Fosse film. Now starring Polly Bergen, Rick Holmes, Jane Leeves, John Linden, John Stamos. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

★ Elaine Stritch at Liberty
Elaine Stritch takes her smash-hit thunderstorm of a solo show to Broadway. Directed by George Wolfe, Stritch delivers a ferocious summation of a life lived furiously and an exemplary lesson in the oft-abused retrospective format. $40–$85. Wed.–Sat. at 8, Sun. at 5. Through 5/26. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979 and was adapted to a 1980 David Lynch film. Sean Mathias directs; music by Philip Glass. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Fortune's Fool
Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. Arthur Penn (*Bonnie and Clyde*) directs. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Alicia Silverstone and Jason Biggs. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and

---

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Opening

Rat's Star

Ominously labeled "the bad girl from *Dawson's Creek*" by the authoritative *Us Weekly*, the 21-year-old actress and heartthrob Michelle Williams is more than a pinup. Like Kirsten Dunst or Christina Ricci, Williams (lower right, with, from left, Eddie Kaye Thomas, Cara Seymour, Terence Rigby, and Brian O'Byrne) has been leveraging mainstream success into roles in more interesting movies, including *Dick* and the forthcoming *Prozac Nation*. Next up, the actress will be starring in Mike Leigh's rambunctious 1988 comedy **Smelling a Rat**, for Scott Elliott's company the New Group. "I've never touched anything like it," says Williams, who's played everything from prime-time melodrama to indie film to sci-fi to horror but has barely dipped into outright comedy. "It's been a little bit of a bumpy fit," she admits, "but I've always wanted to attempt to say Mike Leigh's words." Williams last appeared on a New York stage (nude, actually) in 1999's *Killer Joe*, "immediately fell in love with New York," and bought a downtown apartment with her *Dawson's Creek* earnings. "To live and get to work for a while in New York," she says, "is kind of ideal." So through June 16, she'll play a hyperactive, high-strung woman who's found in bed with her lover when the owner of the apartment she sneaked into—an odd pest-extermination magnate—returns. "It's classic Mike Leigh stuff," she says brightly. "Plenty of high jinks." In previews for a May 19 opening. (See "Off Broadway.") L.H.

Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Man Who Had All the Luck
The first play by Arthur Miller to make it to Broadway, this 1944 drama about a seemingly blessed young Midwesterner stars Chris O'Donnell, Samantha Mathis, Mason Adams, James Rebhorn, and Sam Robards. Scott Ellis directs. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Morning's at Seven
A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a Midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

The Mystery of Charles Dickens
Simon Callow plays Dickens and 49 of his creations in this solo show, written by biographer Peter Ackroyd. $35–$65. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

★ Noises Off
Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Super-choreographer Susan Stroman (*The Producers*, *The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin' "), the production stars Patrick Wilson (*The Full Monty*) as Curly, Josefina Gabrielle as Laurey, and the terrific Shuler Hensley. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ Private Lives
This anticipated revival of Noel Coward's crisp, romantic comedy, starring Lindsay Duncan and Alan Rickman, heads to Broadway after winning rave reviews and scads of awards on the West End. Howard Davies directs. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. (See John Simon's review.) • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Sweet Smell of Success
John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist, in this disappointing musical adaptation based on the Ernest Lehman novella and the brutal Lehman–Clifford Odets screenplay. Music by Marvin Hamlisch; lyrics by Craig Carnelia; book by John Guare. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

★ Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this energetic new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Dick Scanlan, tracks Millie Dillmount (the terrific Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway at 45th St., (212-307-4100).

★ Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Suzan-Lori Parks (*In the Blood*, *Venus*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Boys and Girls
A new drama by Tom Donaghy about two lesbian parents who ask a gay friend to help raise their young son. The cast includes Nadia Dajani, Malcolm Gets, Carrie Preston, and Robert Sella. Gerald Gutierrez directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews

PHOTOGRAPH BY CAROL ROSEGG.

for a 5/28 opening. • Duke on 42nd St., 229 W. 42nd St. (212-279-4200).

Capitol Steps: When Bush Comes to Shove
Beltway puns and shtick, delivered by the Capitol Steps troupe. $50. Mon.–Sat. at 8, Wed. and Sat. at 2:30. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

House and Garden
Alan Ayckbourn's latest plays have a wonderful gimmick—and London critics swear it works: Two plays, one in the house, one in the garden, unfold simultaneously, as actors shuttle between the two stages. The plot concerns a garden party gone awry and a French actress who loves her liquor. John Tillinger directs. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. In previews for a 5/21 opening. • MTC Stages 1 and 2 at City Center, 131 W. 55th St. (212-581-1212).

Marathon 2002
Ensemble Studio Theatre's wonderful annual festival of one-acts, featuring twelve new works by veterans, including Horton Foote and Romulus Linney, and tyros, including Rogelio Martinez and Lisa-Marie Radano. The one-acts are performed, in repertory, in three four-play series. $30; $75 for all three series. Call for schedule. • E.S.T., 549 W. 52nd St. (212-247-4982).

One Shot, One Kill
Stationed at a Virginia Marine Corps training school where snipers are trained, a young sergeant juggles love of country and family in Richard Vetere's drama. Joe Brancato (*Cobb*) directs. $45. Wed.–Mon. at 8, Sat. at 2:30, Sun. at 3. In previews for a May 20 opening. Through 6/9. • Primary Stages, 354 W. 45th St. (212-333-4052).

Smelling a Rat
The New Group stages Mike Leigh's comic drama about a pest-extermination magnate who returns from a well-deserved vacation to find an array of lovers coupling in his penthouse. Featuring Brian O'Byrne, Terence Rigby, Cara Seymour, Eddie Kaye Thomas, and Michelle Williams. $32–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 5/19 opening. (See box.) • Samuel Beckett, 410 W. 42nd St. (212-279-4200).

This Thing of Darkness
A new drama by Craig Lucas (*Prelude to a Kiss*) and David Schulner about two young men. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 5/30 opening. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Now Playing

. . . and then you go on: An Anthology of the Works of Samuel Beckett
Bob Jaffe stars as a composite Beckett-inspired everyman in his 75-minute solo show. $20. Mon, Wed.–Sat. at 8:30, Sun. at 4. • Here, 145 Sixth Ave. (212-647-0202).

★ Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blue Surge
Rebecca Gilman's drama, a hit in Chicago, tracks two prostitutes who are arrested in a police sting. Steve Key, Sarah Knowlton, Rachel Miner, and Joe Murphy star. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

★ The Carpetbagger's Children
In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle
Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. $30. Mon.–Wed. at 8, Fri. and Sat. at 10:30, Sun. at 5. Through 6/7. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)
A 90-minute crash-course through the Bard's works, including a nine-second *Hamlet*. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

A Few Stout Individuals
Michael Grief directs John Guare's new comedy about the destitute Ulysses S. Grant, just as he's offered a fortune for his memoirs. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Fool for Love
29th Street Rep revives its production of the melancholic Sam Shepard drama, a tale of two former lovers who meet at a hotel room in the Mojave Desert. $45. Mon.–Fri. at 8, Sat. at 5 and 8. Through 6/29. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Forbidden Broadway 20th Anniversary Celebration
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

★ Frogz
Imago Theatre stages its inventive kid-friendly extravaganza, complete with enormous accordions and giant crowd-pleasing reptiles. $10–$30. Call for schedule. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Godfadda Workout
Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

A Letter From Ethel Kennedy
Actress Joanna Gleason, who won a Tony for her role in the Broadway premiere of *Into the Woods*, returns to New York to direct Christopher Gorman's new work, a comic drama about a middle-aged gay man who is still attempting to reconcile with his family. $37.50. Call for schedule. • MCC Theater, 120 W. 28th St. (212-206-1515).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Orfeh stars. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

★ Mr. Goldwyn
In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Lebby and John Lollos. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Much Ado About Nothing/Romeo and Juliet
Pearl Theatre stages the classics, in repertory. $28–$35. Call for schedule. Through 6/16. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

The Murals of Rockefeller Center
Irondale Ensemble stages Jim Niesen's new play about Diego Rivera's clash with John D. Rockefeller over the artist's murals in the RCA Building. $25. Tues.–Sat. at 8. • Theatre for the New City, 155 First Ave. (718-488-9233).

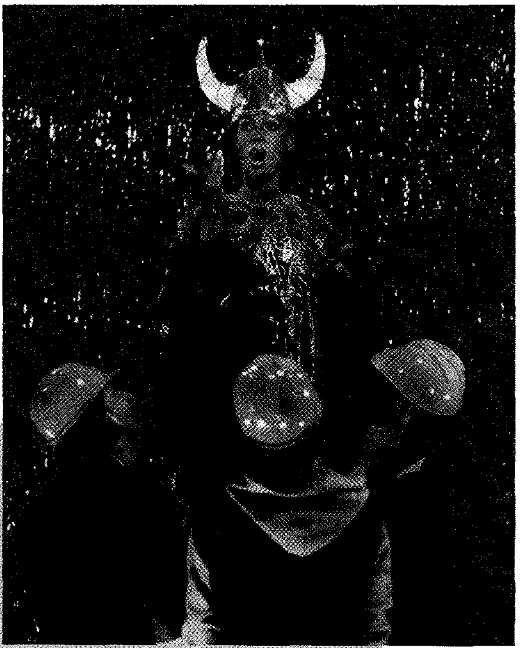
Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

The Odyssey
Nobel winner Derek Walcott's new stage version of Homer's epic tale, directed by Edward Berkeley. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).

Pigtown
The Irish Rep stages Mike Finn's drama about a Limerick butcher who approaches the end of his life. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause
Reno transfers her successful solo show, one that was intended to be a vehicle for her rants but quickly became one of the first theatrical performances to incor-



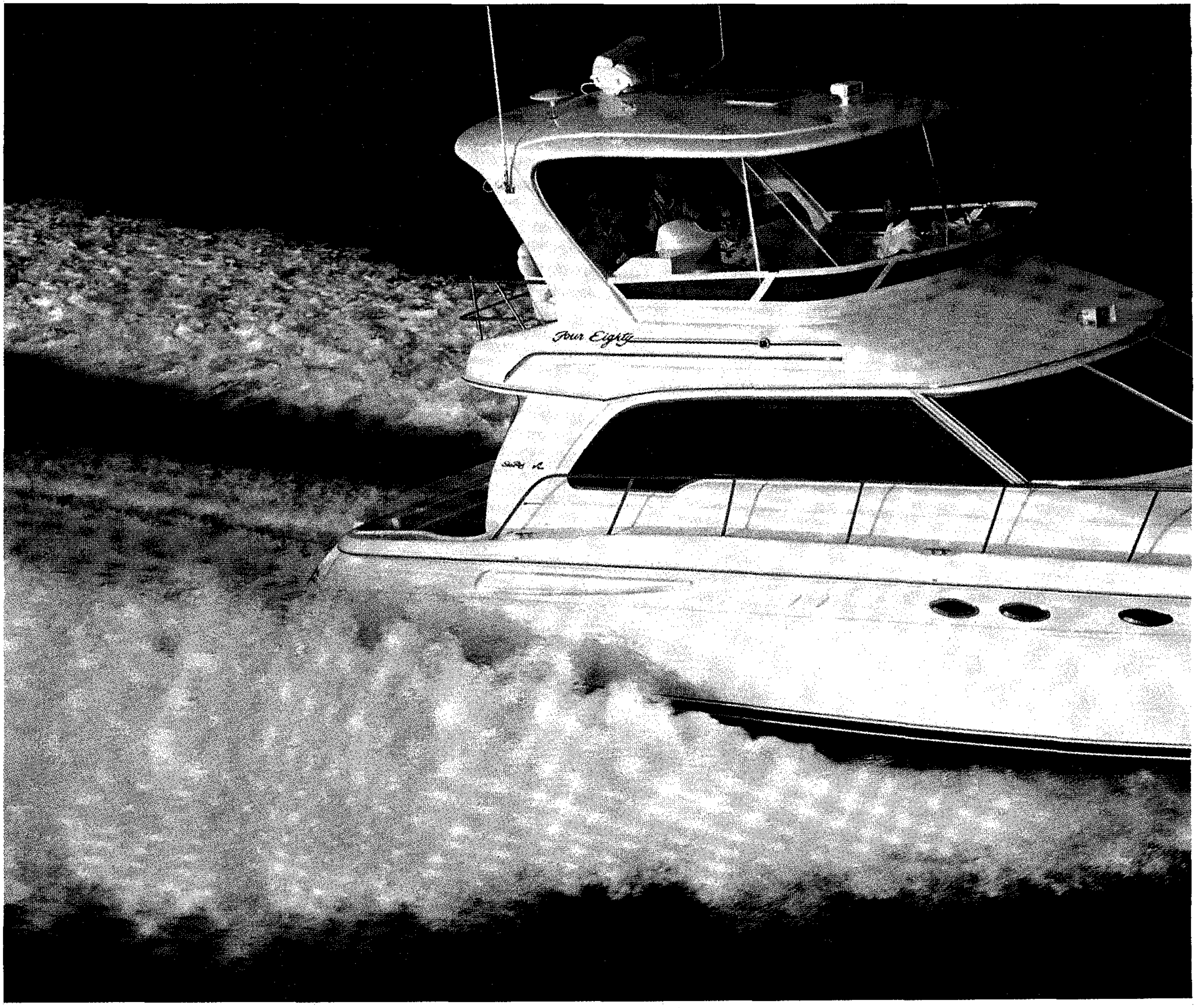
Previews

Girls Gone Wild

Summer camp is gearing up downtown, as effusive opera divas and baby-oiled boys take the stage. Shequida, formerly the bartender Wendi Mercury on *One Life to Live* and famously "America's only Juilliard-trained drag opera diva," returns to P.S. 122 with her latest show, a comic riff called **Popera!** Meanwhile, Mark Nassar, a co-creator of *Tony 'n' Tina's Wedding*, has developed another interactive matrimonial-themed work, **Birdy's Bachelorette Party**. On May 17, the ladies' shenanigans will begin, appropriately, with many half-naked men prancing about Varick Street's corny Culture Club. Bring small bills. (See "Off-Off Broadway.")

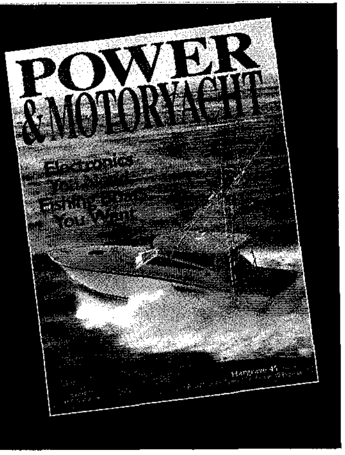
PHOTOGRAPH BY AARON COBBETT.

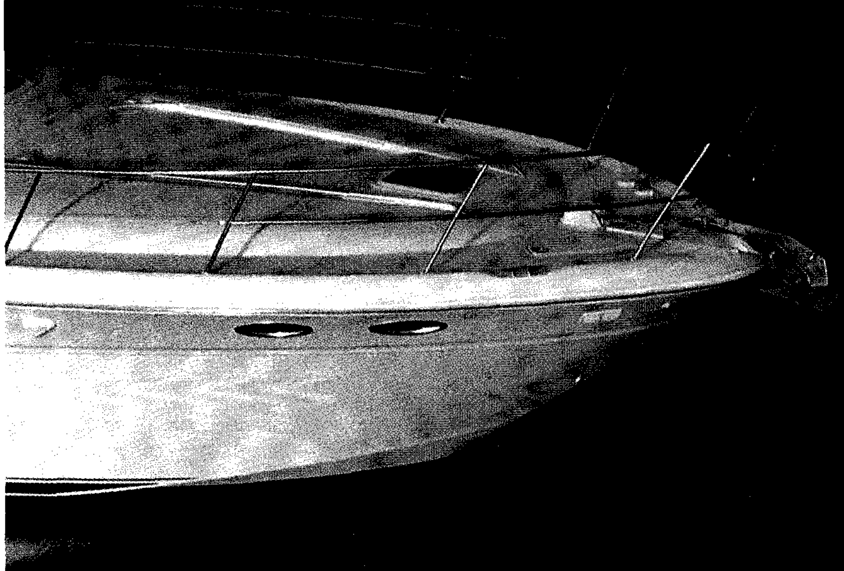
It's abou



and check out our extensive boat test archives as well as links connecting you to any of the following: Cruising/Charters, Engines, Gear & Electronics, Maintenance, Current News, Boats for Sale, Boat Builders, Financing, Resorts/Marinas, Refit Yards, Ships Store. Come join us and be part of the powerboat explosion at www.powerandmotoryacht.about.com.

powerboats


POWER
&MOTORYACHT
Electronics You Need
Fishing You Want



POWER
&MOTORYACHT

About
The Human Internet

porate a response to September 11. $40. Mon., Thurs.–Sat. at 7 and 10, Sun. at 5:30. • Zipper, 336 W. 37th St. (212-239-6200).

★ Ricky Jay: On the Stem
Sleight-of-hand master, author (*Learned Pigs & Fireproof Women*), self-publisher (*Jay's Journal of Anomalies*), and actor (*Boogie Nights, Heist*), Ricky Jay is something of a phenomenon. His 1994 show, *Ricky Jay and His 52 Assistants,* sold out almost instantly, and his new one, already extended, threatens to do the same. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Wed. at 2 and 7, Sun. at 3. Through 7/14. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace
Illeana Douglas (*Ghost World*) and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Wed. and Sat. at 3. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

★ The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

3 Dark Tales
Theatre O's scary brand of physical theater (a mix of slapstick, suspense, and dance) rated rave reviews at London's Barbican Theatre recently. Their dark and comic take on three office mates is directed by Joseph Alford. $20–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

21 Dog Years: Doing Time @ Amazon.com
Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. Through 6/30. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 5/26: Karen Black, Janet Hubert, and Andrea McArdle. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vienna: Lusthaus (Revisited)
Conceived and directed by Martha Clarke, with text by Charles L. Mee and music by Richard Peaslee, this multimedia performance, originally staged in 1986, evokes the artistic spirit ofVienna a the turn of the century. $50–$60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Off-Off Broadway

Birdy's Bachelorette Party
An interactive comedy about a bride and her pals. $60. Fri. at 8 and 10:30. (See box.) • Culture Club, 179 Varick St. (212-352-3101).

Butterfly Dreams
Puppetmaster Hua Hua Zhang stages a Taoist fable about a sage who dreams of transforming into a butterfly. $15. Wed.–Sun. at 8, Sat. and Sun. at 2:30. 5/15–5/19. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Clowning the Bard & Clowning the Bible
The irreverent clowns of Six Figures Theater Company return. $15. Fri. at 8, Sat. at 10. Through 6/1. • West End Theater, 263 W. 86th St. (22-696-8931).

★ The Guys
Amy Irving and Tom Wopat star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. • The Flea, 41 White St. (212-206-1515).

Jack Kerouac: Last Call
Tom O'Neil's new drama about the last night of the writer's life. $10–$15. Thurs.–Sun. at 7. Through 7/14. • 13th Street Repertory, 50 W. 13th St. (866-468-7619).

Jimmy Carter Was a Democrat
Rinne Groff's comedy. $20. Tues.–Fri. at 8, some Sats. (See box.) • The Kitchen, 512 W. 19th St. (212-255-5793).

Life During Wartime
No-Pants Theatre stages a drama about two New Yorkers in the aftermath of September 11. $15. Thurs.–Sun. at 7. Through 6/2. • Here, 145 Sixth Ave. (212-647-0202).

Little Annie and Friends
Multimedia performance artist Little Annie performs with Paul Wallfisch, Kid Congo Powers, Nicky Paraiso, others. $15. Thurs.–Sat. at 10, Sun. at 5:30. Through 5/26. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The Marriage of Figaro
The Beaumarchais comedy. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Measure for Measure
Damon Kiely stages his adaptation of the classic, set in the squalor 1979 Times Square. $10–$15. Wed.–Sat. at 7:30. • Show World, 669 Eighth Ave. (212-586-7829).

★ Monday Night Magic
Internationally known magicians blow minds, read them, and more. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mr. Kolpert
David Gieselmann's audacious comedy tracks five ordinary people whose lives suddenly become extraordinarily absurd. $12–$15. Call for schedule. Through 6/1. • Dixon Place, 309 E. 26th St. (212-532-1546).

Nighttown
In Susan Mosakowski's new drama, Michael Ryan plays an institutionalized actor who befriends a man (Matthew Maguire) because he believes that the man killed his wife's lover. $20. Wed.–Sat. at 9:30. Through 6/1. • Flea, 41 White St. (212-226-2407).

The Palace of Loneliness
Dorothy Tan's play about a Chinese-American woman who confesses to the murder of her husband. $15. Call for schedule. • Here, 145 Sixth Ave. (212-647-0202).

Placebo Sunrise
Garvey & Superpants stage their latest oddity. $3–$20. Thurs.–Sat. at 8, Sat. at 11. Through 5/18. • Pleasure Center, 125 W. 42nd St. (212-726-3054).

Popera!
Shequida riffs on the mainstreaming of her art—opera, that is. $20. Mon. and Tues at 8, Fri. and Sat. at 10:30. (See box.) • P.S. 122, 150 First Ave. (212-477-5288).

Reading Hebron
Jason Sherman's dark, comic take on the 1994 Hebron Massacre. $15. Thurs.–Sun. at 8. • Access Theatre, 380 Broadway (212-206-1515).

Red Death
Clubbed Thumb kicks off its summer series with a take on Poe's *Masque of the Red Death.* $15. Fri.–Sun. at 8. • Ohio Theater, 66 Wooster St. (212-802-8007).

Response: Stories About What Happened
Short works written after September 11. $12. Wed.–Sat. at 8. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

Room Tone
Elevator Repair Service stages a dark work-in-progress. $17. Thurs.–Sun. at 7:30. 5/17–5/26. (See box.) • P.S. 122, 150 First Ave. (212-477-5288).

The Sandman
Target Margin stages a new opera based on E.T.A. Hoffman's classic story. $20. Mon., Wed., Fri., and Sat. at 8. • Connelly Theater, 220 E. 4th St. (212-358-3657).

The 7 Minute Series
The Ontological-Hysteric Theatre stages its annual series of short works. $10. Call for schedule. • Ontological Theater at St. Mark's, 131 E. 10th St. (212-533-4650).

The World Is Round
A new kid-friendly musical based on Gertrude Stein's little-known children's book of the same name, by Drew Pisarra, with score by Gisburg and trip-hop beats by Phil Painson. $10. Sun. at 2, except 5/19 at 1. • Manhattan Theatre Source, 177 Macdougal (212-501-4751).

Onstage

Still Going Up

Just to make Off-Off Broadway junkies feel awfully old, the upstart company Elevator Repair Service is celebrating its tenth anniversary with its tenth original play. At P.S. 122, the innovative troupe will debut its subdued work-in-progress **Room Tone,** a drama that unfolds in near-darkness and whose sound design is the key to an oddly quiet William and Henry James–inspired meditation on spirituality and death. On a lighter note, ERS co-founder Rinne Groff's play **Jimmy Carter Was a Democrat,** a success at P.S. 122 in April, will get a second life at the Kitchen, where it will replace a scheduled premiere by performance artist John Kelly, who canceled his production after an accident. Groff's drama (cast, pictured) will offer plenty of wry observations delivered by the bumbling Samuel "Sammy" B. Shostakovitz, a labor historian who tries to make sense of his life during the 1981 air-traffic controllers' strike. *Room Tone* performances begin May 17; *Jimmy Carter* runs through May 24. (See "Off-Off Broadway.")

PHOTOGRAPH BY GEORGE MOTT.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ John James Audubon and Robert Havell Jr.
Sixty-one artist's proofs from Audubon's four-volume *The Birds of America* that were passed down through the family of Audubon's engraver, Robert Havell, Jr., who contributed landscape and floral backgrounds to the prints; through 7/12. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

★ Elsa von Freytag-Loringhoven
Previously unknown assemblages by the New York Dada artist known as "The Baroness," as well as her *Portrait of Berenice Abbott*, on loan from the Museum of Modern Art, and a portrait of her by the painter Theresa Bernstein; through 6/15. • Naumann, 22 E. 80th St. (212-472-6800).

★ Julio González
A survey of sculptures and drawings by the Spanish artist (1876–1942) who spent most of his career in Paris and is known for his abstract forged and welded open-form constructions in iron, bronze, and silver; through 6/28. • Dickinson Roundell, 19 E. 66th St. (212-772-8083).

★ Ed Ruscha
Paintings depicting birds and fish on atmospheric backgrounds that were made by the artist in the early sixties and last shown in 1965 at the Ferus Gallery in Los Angeles; through 6/8. • C & M, 45 E. 78th St. (212-861-0020).

★ Francis A. Silva
Atmospheric Hudson River and coastal New England scenes by a Luminist painter (1835–1886); through 6/28. • Berry-Hill, 11 E. 70th St. (212-744-2300).

Andy Warhol
Seven paintings from the artist's 1963 "Five Deaths" series, each one depicting a car crash; through 5/30. • Holm, 17 E. 71st St. (212-734-8270).

57th Street Area

Phyllis Bramson
Playful, decorative mixed-media paintings and works on paper that combine references to art history, erotica, and popular culture; through 6/7. • Littlejohn, 41 E. 57th St. (212-980-2323).

Maurizio Cattelan/Thomas Struth
An installation, *Frank and Jamie*, that is both an inverted image of power and about the seduction of authority/New large-scale photographs taken in the Pergamon Museum, Berlin. Through 6/15. • Goodman, 24 W. 57th St. (212-977-7160).

★ Karin Davie
Previously unexhibited works on paper that offer an overview of the artist's various themes and methodologies; through 6/22. • Boone, 745 Fifth Ave. (212-752-2929).

Stephen De Staebler
Sculptures of fragmented figures constructed from fired clay and wood; through 6/15. • Franklin Parrasch, 20 W. 57th St. (212-246-5360).

★ Richard Diebenkorn
Figurative drawings, gouaches, and paintings from the artist's estate dating from the late fifties through the early sixties, the period between his early "Berkeley" abstractions and the "Ocean Park" series; through 6/7. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ Adolph Gottlieb
The gallery's first exhibition of works from the Adolph and Esther Gottlieb Foundation, consisting of vertical-format paintings made by the Abstract Expressionist between 1956 and 1973; through 6/8. • Pace Wildenstein, 32 E. 57th St. (212-421-3292).

Harold Gregor
Paintings of Illinois landscapes as seen from an aerial perspective; through 5/30. • Perlow, 41 E. 57th St. (212-644-7171).

Cynthia Knott/Anne Harris
Paintings of the ocean and sky made on site near the artist's home in eastern Long Island/Painted portraits of imaginary people that portray skin as a translucent container. Through 6/8. • D C Moore, 724 Fifth Ave. (212-247-2111).

★ Irving Kriesberg
Paintings from 1952 and recent works by this artist known for his figurative expressionist imagery; through 5/31. • Findlay, 41 E. 57th St. (212-644-4433).

★ Pablo Picasso
The first full-scale retrospective of works inherited by Marina Picasso, the granddaughter of Picasso and his first wife, Olga Kokhlova, including paintings, sculptures, drawings, unique ceramics, and prints made between 1898 and 1973; through 7/26. • Krugier, 41 E. 57th St. (212-755-7288).

★ Martin Puryear
Five new wood sculptures, a drawing, and prints by this sculptor whose work has been the subject of three museum retrospectives in the past decade; through 6/21. • McKee, 745 Fifth Ave. (212-688-5951).

Timothy Woodman
Painted aluminum relief sculptures; through 6/7. • De Nagy, 724 Fifth Ave. (212-262-5050).

SoHo and TriBeCa

Jill Baroff
An installation of Gampi paper drawings and an aluminum floor sculpture that plays off the gallery's architecture; through 6/1. • Roeder, 545 Broadway (212-925-6098).

★ Tyyne Esko
Poetic paintings of rural Finland by a self-taught Finnish artist who began painting in 1972 when she was 52; through 6/28. • Ross, 568 Broadway (212-343-2161).

Fischerspooner
Sweetness, a film installation by Warren Fischer and Casey Spooner; through 5/25. • Deitch Projects, 76 Grand St. (212-343-7300).

Gudrun Mertes-Frady
Recent abstract paintings; through 6/1. • Rosenberg + Kaufman, 115 Wooster St. (212-431-4838).

Chelsea

★ Karl Benjamin and Norman Bluhm
Abstract paintings by both artists—hard-edge geometric by the former and gestural by the latter—that were made between 1955 and 1965 and reveal a shared love of color and overall opticality; through 6/22. • Snyder, 601 W. 29th St. (212-871-1077)

Tony Bevan
Paintings of the human head and architectural structures that push linear deformation and simplification to the extreme; through 6/1. • Miller, 524 W. 26th St. (212-366-4774).

Tom Burckhardt/Susanna Starr
Totemic paintings that mix abstraction and stylized images/Sculptures of poured paint. Through 6/8. • Golden, 526 W. 26th St. (212-727-8304).

★ Mark di Suvero
A new large-scale steel construction that could be considered an abstract drawing materialized in space, and a group of drawings from an ensemble made for the Nasher Sculpture Center, Dallas; through 6/29. • Cooper, 534 W. 21st St. (212-255-1105).

★ Carroll Dunham
New black-and-white paintings, each of which depicts the same figure in a changing environment of pathos and psychodrama; through 6/1. • Metro Pictures, 519 W. 24th St. (212-206-7100).

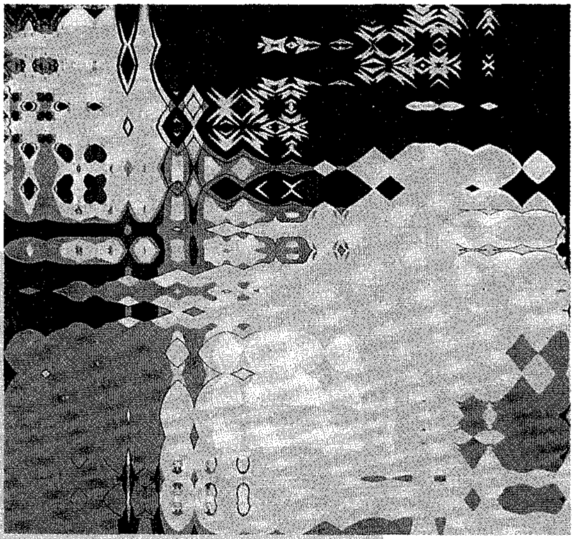
Caio Fonseca
New abstract paintings and works on paper; through 6/22. • Kasmin, 293 Tenth Ave. (212-563-4474).

★ Peter Halley
An installation of wall paintings, silk screened prints, and computer-generated wall paper that transforms the gallery into an environment of ex-

---

Art

Space Odysseys



This time last year, the Marie Walsh Sharpe Art Foundation's Space Program, which provides free studios for artists, nearly lost its TriBeCa quarters—until donors came through with additional funding for a three-year lease. This spring, a celebratory mood prevails: Not only is the Space Program turning eleven, it's mounting a survey of works by its 161 alumni at the Ace Gallery. At **Artists to Artists: A Decade of the Space Program**, viewers will encounter works by now-familiar names like Nina Bovasso, Tom Burckhardt, Susanna Coffey, Carl Fudge (pictured, *Tattooed Blue*, 2002), Arturo Herrera, Josiah McElheny, and Sarah Sze. (May 17 through June 1; see "Group Shows: SoHo and TriBeCa.")

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF SHARPE ART FOUNDATION.

ploding cells, filtered texts, clouds, and eruptions; through 6/22. • Boone, 745 Fifth Ave. (212-752-2929).

Eberhard Havekost
Paintings that reduce building façades, mobile homes, and house exteriors to pure, almost abstract forms; through 6/15. • Kern, 532 W. 20th St. (212-367-9663).

★ Jim Hodges
Wall murals, a photo-sculpture, sheet-music collage drawings, a mirror-mosaic on canvas, and other works that transform everyday materials into metaphors for the passage of time; through 6/22. • CRG, 535 W. 22nd St. (212-229-2766).

Katarzyna Kozyra
Two projects, *Boys*, and *Punishment and Crime*, that use videos and photographs that explore transgendering and militaristic behavior; through 6/1. • Postmasters, 459 W. 19th St. (212-727-3323).

★ Brice Marden
Paintings and drawings from the past five years, including seven paintings from the artist's recent "Red Rocks" series, characterized by the kinds of rich colors not seen in his work since the seventies, and three paintings made between 1996 and 2000 that were inspired by his encounter with a black bear in the woods of rural Pennsylvania; through 6/21. • Marks, 523 W. 24th St. and 522 W. 22nd St. (212-243-0200).

Donald McLaughlin
Recent abstract paintings; through 6/1. • Scott, 529 W. 20th St. (646-486-7004).

★ Mary Miss
Photographic collages by the sculptor in which several views of a single structure or architectural site are spliced together to form an altered whole; through 6/14. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

David Nash
New sculpture; through 6/1. • Lelong, 528 W. 26th St. (212-315-0470).

Manuel Neri/Beatrice Caracciolo
Works on paper created between 1978 and 1980 that depict the figures of models posed in magazines/Calligraphic abstract drawings. Through 6/15. • Cowles, 537 W. 24th St. (212-925-3500).

Claes Oldenburg and Coosje van Bruggen
New sculptures that fuse references to nature, art, and literary history, and European and American themes spanning the eighteenth century to the present; through 6/28. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

★ Dennis Oppenheim
An unsettling installation that fills the gallery with oversized resin forms of human heads and guns that emit trajectories of light; through 6/1. • Helman, 601 W. 26th St. (212-929-1545).

Yigal Ozeri
Painted portraits that reduce the subject to his or her most indeterminate state; through 6/1. • Stux, 529 W. 20th St. (212-352-1600).

Richard Prince
New paintings that depict the artist's handpainted jokes atop gestural backgrounds that reference postwar abstraction; through 6/15. • Gladstone, 515 W. 24th St. (212-206-9300).

★ David Reed
New large-scale abstract paintings of overlapping serpentine forms; through 6/15. • Protetch, 511 W. 22nd St. (212-633-6999).

★ Susan Rothenberg
Paintings from the past four years whose traces of fragmented figurative imagery are derived from the artist's daily life on a ranch in New Mexico; through 6/1. • Sperone Westwater, 415 W. 13th St. (212-431-3685).

★ Ed Ruscha
New paintings that depict stylized mountains emblazoned with palindromes and witticisms; through 6/15. • Gagosian, 555 W. 24th St. (212-741-1111).

Jim Toia
Sculptures and drawings that utilize mushrooms and their spores; through 6/1. • Foster, 529 W. 20th St. (212-229-0044).

Juan Usle
New large-scale paintings that are predominantly black; through 6/1. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Group Shows

Madison Avenue and Vicinity

Knoedler
"Coming to Light," paintings by Avery, Gottlieb, and Rothko that were made during their summers in Provincetown between 1957 and 1961; through 8/15. • 19 E. 70th St. (212-794-0550).

★ Roth Horowitz
"Copy," a selection of photocopy books from the late sixties and early seventies and 25 limited-edition books created exclusively for the exhibition by Bochner, Lucas, Pierson, Teller, and others; through 6/22. • 160A E. 70th St. (212-717-9067).

57th Street Area

★ Cohan
"Painting Matter," works whose material properties are their subject matter, by Apfelbaum, Artschwager, Calame, Hirst, Paine, Stockholder, others; through 6/15. • 41 W. 57th St. (212-7755-7171).

Findlay
Works by the founding members—Cajori, Dodd, Ippolito, King, and Mitchell—of the Tanager Gallery, one of the first artists' cooperative galleries in New York City; through 5/30. • 41 E. 57th St. (212-486-7660).

SoHo and TriBeCa

★ Ace
"Artists to Artists," works by 161 artists who were granted TriBeCa studio residencies through the Space Program of the Marie Walsh Sharpe Art Foundation; through 6/1. (See box.) • 275 Hudson St. (212-255-5599).

★ Exit Art
"Show People: Downtown Directors and the Play of Time," an exhibition exploring the directorial work of Abdoh, Bogart, Foreman, Monk, Schumann, and Wilson through individual installations; through 8/17. • 548 Broadway (212-966-7745).

Chelsea

Meltzer
Works by Andersson, Kuri, Goedecke, Saks; through 6/8. • 516 W. 20th St. (212-727-9330).

Rodgers
"Mono-Chrome," an exhibition of monochromatic paintings and sculptures by Eversley, Kline, Marioni, Pietrosanti, Rueda, curated by Barbara Rose; through 6/22. • 529 W. 20th St. (212-414-9810).

Photography

★ Tina Barney
New large-scale color prints of English people at home and at school; through 6/15. • Borden, 560 Broadway (212-431-0166).

Elinor Carucci
Color photographs chronicling the artist's life with her husband, mother, father, grandparents, and other family members; through 6/15. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Gregory Crewdson
Elaborately staged, large-scale color photographs that explore social alienation, personal obsession, and sexual desire; through 6/15. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

★ ICP
"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth Ave. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, students and seniors $6.

★ Ray K. Metzker/Dodo Jin Ming
New unique composites assembled from the photographer's vintage prints from the sixties/Black-and-white photographs of turbulent seas that evoke the paintings of Turner and Homer. Through 6/15. • Miller, 20 W. 57th St. (212-397-3930).

★ Lisette Model
Images from the photographer's "Running Legs" and "Reflections" series, made between 1939 and 1945, and portraits of jazz singers and views of the Lower East Side; through 6/29. • Cooper, 521 W. 21st St. (212-255-1105).

Georges Rousse
Photographs of dilapidated architectural interiors in Europe, Asia, and the United States that artist alters by cutting away walls and painting; through 6/29. • Mann, 210 Eleventh Ave. (212-989-7600).

★ Laurie Simmons
The first color photographs made by the artist, made between 1978 and 1979 and showing her constructed interiors inhabited by dolls; through 6/29. • Skarstedt, 1018 Madison Ave. (212-737-4171).

Frederic Weber/Randy West
Color photographs in which figures whose heads and faces have been cropped are depicted as isolated luminous forms in dark backgrounds/Color images of the surfaces of fabrics. Through 6/29. • Richardson, 535 W. 22nd St. (646-230-9610).

Museums

American Craft Museum
★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; 5/8–9/8. • "Zero Karats: Jewelry From the Donna Schneier Collection." A collection of jewelry fashioned from non-precious stones and metals that was donated to the museum by Donna Schneier; through 9/8. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball As America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
★ "The New Way of Tea." A two-part exhibition running concurrently at the Asia Society and Museum and the Japan Society, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • "Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Utopia & Reality: Modernity in Sweden, 1900–1960." A survey of Swedish modernism comprising more than 200 classic works of art and design; through 6/16. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts

★ "Manicurated: A Project by Judi Werthein." A site-specific, mixed-media installation that transforms the exhibition space into a fully equipped nail salon in which visitors are treated to free manicures by professional manicurists and asked to select from among ten works in the museum's permanent collection for their personalized "nail art" design; through 5/26. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon–9, Thurs.–Sun. noon–6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art

"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars*: Episode I, *The Phantom Menace*; through 7/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

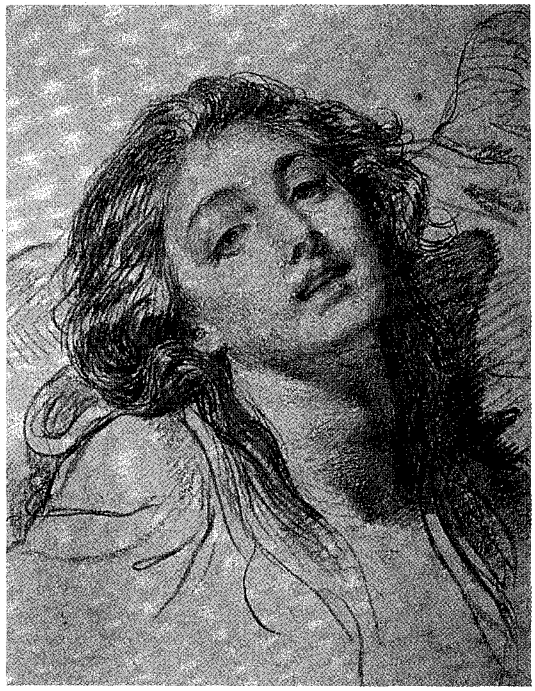
Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; 5/14–9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. noon–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Art

Drawn From Expertise

Few know the work of Jean-Baptiste Greuze (1725–1805) better than Edgar Munhall, who curated the first major exhibit of the French artist's paintings since his death (for the Wadsworth Atheneum and the Musée des Beaux-Arts, Dijon, in 1976). Now the Frick's curator emeritus has, for his former institution, assembled the first comprehensive exhibition ever devoted to the artist's drawings. **Greuze the Draftsman** gathers some 70 works on paper (pictured, *Head of a Woman*, circa 1765) from American and European museums, all of which, Munhall says, "make the viewer feel as if he is looking at something created only moments before." (Through August 4; see "Museums.")



Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Drawing Center

★ "Ellsworth Kelly, *Tablet 1948–1973*." 188 panels that were created by the artist from hundreds of smaller works, such as collages, sketches, and drawings, and served as preliminary concepts for large-scale paintings and sculptures; through 7/24. • "Sarah Oppenheimer: Hallway." An installation transforming the Drawing Center's Drawing Room at 40 Wooster Street into a hallway whose dimensions she will alter during the course of the exhibition; through 7/7. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

★ "Greuze the Draftsman." The first exhibition devoted to the drawings of the eighteenth-century French painter and draftsman (1725–1805), featuring works on loan from numerous American and European museums; through 8/4. (See box.) • "Marton Carlin's Mechanical Table." A mechanical writing table attributed to Martin Carlin, a German cabinetmaker who worked in Paris and created furniture for Madame du Barry, the daughters of Louis XV, and others; through 8/18. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Priceless Children: American Photographs 1890–1925/Child Labor and the Pictorialist Ideal." Vintage black-and-white images of working-class children by F. Holland Day, Gertrude Käsebier, Edward Steichen, Edward Weston, Clarence White, and other pictorialist photographers; through 7/13. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • ★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed media sculptures by the British artist that were cast from her new home and studio in London and embody its generic post-war architecture; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

★ "The New Way of Tea." A two-part exhibition running concurrently at the Japan Society and the Asia Society and Museum, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • 333 E. 47th St. (212-832-1155), Tues.–Fri. 11–6, Sat. and Sun. 11–5; $5, $3 students and seniors.

Jewish Museum

★ "New York: Capitol of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • "Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: "We Are Not the Last" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Adrian: American Glamour." Examples of fashion work and costume designs for MGM by the American designer (1903–1959) who dressed Greta Garbo, Katharine Hepburn, Norma Shearer, and others; through 8/18. (See box.) • "New York, New York: Photographs From the Collection." Images of New York City from the era of the daguerreotype to the seventies; through 8/25. • "As It Happened: Photographs From the Gilman Paper Company Collection." Photographs of events large and small that took place during the second half of the nineteenth century and the first half of the twentieth, from an intimate séance to the scaling of Mont Blanc; through 8/25. • "Oldenburg and van Bruggen on the Roof." Large-scale sculptures by the husband-and-wife team, Claes Oldenburg and Coosje van Bruggen, displayed on the museum's Iris and B. Gerald Cantor Roof Garden; through 10/30. • ★ "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan." Recently excavated sculptures, bronze vessels, jade carvings, and other relics dating from the thirteenth century B. C. to the third century A. D.; through 6/16. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Míro, and Georges Rouault; through 5/19. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

El Museo del Barrio

★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $5, $3 students and seniors (free admission Thurs. from 5–8).

Museum of Modern Art

★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paint-

PHOTOGRAPH BY J. MICHEL.

Opening

Costume Drama

For vintage-movie fans, the credit line "Gowns by Adrian" conjures up visions of Joan Crawford, fatally attractive with bold shoulders narrowing to a svelte waist; of Jean Harlow, bedroom-ready, sheathed in slinky bias-cut satin; and of the immortal Garbo in everything from period royal dress to Ninotchka's absurd, enchanting stovepipe hat. The Costume Institute at the Metropolitan Museum of Art pays homage to this legendary designer with **Adrian: American Glamour**, on view May 14 through August 18. Adrian was *the* Hollywood designer in the thirties, his costumes making a major contribution to MGM's star machine through sheer beauty and keen imagination. He even outfitted the Cowardly Lion, the Tin Man, and the rest of the Yellow Brick Road crew for *The Wizard of Oz.* (For all his sophistication, Adrian adored gingham, so Dorothy's pinafore was a natural.) But after a heady decade in Hollywood, Adrian saw that wartime restrictions were the death knell for lavish luxe and the dreams that fueled it. Ever resourceful, he turned to fashion, both custom and ready-to-wear, and spent the forties dressing women in the real world. The Met show emphasizes this aspect of his career, which is less celebrated but arguably his finest achievement. His suits, especially, reveal a sense of structure worthy of an architect and a wit that is all his own. As Jane Trapnell Marino, guest curator for the exhibition, points out, "Looked at in long shot, each garment is handsome and makes perfect logical sense. In close-up, it's full of marvelous whimsical surprises, because he's pursuing a tailoring idea to its outmost limits. I think he was amusing himself. He was a man who hated being bored." (See "Museums.") TOBI TOBIAS

ings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; through 5/21. • ★ "Life of the City." Photographs of New York from the museum's collection and by ordinary New Yorkers and visitors, whose photographs will be rotated throughout the the course of the exhibition to accommodate as many submissions as possible (submissions from the public will only be accepted in person at the museum during public hours); through 5/21. • ★ "The Russian Avant-Garde Book, 1910–1934." The most comprehensive exhibition ever devoted to the Russian avant-garde book, featuring some 300 volumes representing all the significant artistic developments of the period, and including works by Natalia Goncharova, El Lissitzky, Kazimir Malevich, and others; through 5/21. • "Projects: Laylah Ali." A presentation of this artist's first artist's book, comprising her signature cartoon-style gouache paintings of attenuated figures; through 5/21. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $12, $8.50 students and seniors.

Museum of the City of New York
★ "Highlights of Manhattan: The Drawings of E. H. Suydam." Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design
★ "177 Annual: An Invitational Exhibition." The debut of New York's oldest annual juried survey of American Art, begun in 1826, as an invitational survey, featuring more than 135 works in various media by 95 artists; through 6/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $4.50-$8; students and seniors.

Neue Galerie
★ "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art
"Lee Bul." An interactive installation, *Live Forever*, that consists of a video projection and three karaoke booths that visitors are invited to enter one at a time for a solo performance; 5/17–7/7. • "Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
★ "Victorians, Moderns, and Beats: New in the Berg Collection, 1994–2001." Manuscripts, books, notebooks, photographs, and other archival materials of E. M. Forster, Henry James, Jack Kerouac, Sylvia Plath, W. B. Yeats, and other writers acquired by the library's Berg Collection of English and American Literature over the past seven years; through 7/27. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
★ "The Tumultuous Fifties: A View From the New York *Times* Photo Archives." An exhibition of photographs dating from 1896 through the 1980s culled from the New York *Times* pictures archives; through 8/14. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03 • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914–1997), a second-generation Italian–American who was born New York City; through 7/14. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; 5/19–9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; 5/19–9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art
"In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a 40,000-square-foot art studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Black Romantic: The Figurative Impulse in Contemporary African–American Art." Paintings and drawings by 30 artists living in the United States whose imagery represents African-American subjects in contemporary settings and scenes; through 6/23. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
★ "2002 Biennial." The largest Whitney Biennial exhibition since 1981, presenting the works of 113 artists and collaborative teams within the museum and outdoors, in Central Park; through 5/26. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
★ "Five by Five: Contemporary Artists on Contemporary Art." Recent works by Reed Anderson, Rina Banerjee, Susan Graham, Ryan Humphrey, and Larry Krone shown alongside works from the Whitney's permanent collection by Mike Kelley, Donald Lipski, Charles Ray, Tom Sachs, and Chris Wool; through 7/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
5/15 at 10 and 2: "Post War & Contemporary Art." On view from 5/10. • 20 Rockefeller Plaza (212-636-2000).

Doyle
5/15 at 10: "Old Master Paintings and Sculpture." On view from 5/11. 5/21 at 1: "European and American Paintings and Sculpture." On view from 5/18. • 175 E. 87th St. (212-427-2730).

Phillips de Pury & Luxembourg
5/21 at 2: "American Art." On view from 5/17. • 3 W. 57th St. (212-940-1200).

Sotheby's
5/15 at 7: "Contemporary Art, Part I." On view from 5/11. 5/16 at 10:15 and 2: "Contemporary Art, Part II." On view from 5/11. 5/17 at 10:15 and 2: "Arts of Africa, Oceania & The Americas." On view from 5/11. 5/17 at 2 and 5/18 at 10:15 and 2: "By Design." On view from 5/11. 5/20 at 10:15 and 2 and 5/21 at 10:15: "Single Owner Books." On view from 5/15. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
5/16 at 10:30: "The Irene Fisher Collection of L. Frank Baum & Related Oziana." On view from 5/11. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH BY PHOTOFEST.

Restaurants

Edited by Robin Raisfeld & Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

A Salt & Battery
In addition to all that wonderfully battered-and-deep-fried crispy-flaky stuff and all that goes with it, the new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I-M)

★ Alias Restaurant
The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portabello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

Alma
A stylish, Mexican restaurant on a gritty Carroll Gardens stretch that's fast becoming another Brooklyn restaurant row. Chef Gary Jacobson's (Zarela) menu spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but emphasizes seafood like striped bass wrapped in hoja santa leaf. Come summer, when the outdoor upper deck is completed, you can dine alfresco with a lovely view of Brooklyn piers and the Manhattan skyline. • 187 Columbia St. (718-643-5400). (M)

Atelier
The Ritz-Carlton chain didn't have to go far to fill the chef's position at its posh new Central Park South property: Jean Georges chef de cuisine Gabriel Kreuther was conveniently lurking right around the corner. Now, in a room furnished with sycamore paneling and a gallery's worth of modern art, he's cooking French fare like rabbit terrine with Riesling and hyssop, and whole steamed loup de mer with pink-grapefruit-and-mustard jus. • 50 Central Park So. (212-521-6125). (E)

Bark
The Cowgirl Hall of Fame is lots of fun, but it's sometimes too rowdy for its own good. Which is why the owners have turned the erstwhile private-party room into a separate 40-seat entity with its own bar and a sophisticated menu of "city western cuisine" like ancho-chili-rubbed rack of lamb, corn-bread-crusted pork tenderloin, and pecan-bourbon crème brûlée. "BarK," pronounced "bar K," refers to the woody décor, not the pet policy. • 255 W. 10th St. (212-633-1133). (I-M)

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll-take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Black Duck
Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Bonita
The same folks who turned a nondescript 1927 diner into Williamsburg's bustling Diner opened this cantina four blocks away, in a former Latino lunch counter that they remodeled in their trademark preservationist style (lots of tiles, low light, salvaged counter stools). The Oaxacan chef serves up cheese-dusted corn on the cob, cactus salad, chiles rellenos, and the soft tacos he made famous at Diner's staff meals. • 338 Bedford Ave., Brooklyn (718-384-9500). (I-M)

Butter
The industrial NoHo space that once housed Belgo has gone au naturel, with every conceivable surface clad in red cedar, walnut, and silver birch, love seats carved out of logs, and a gallery of artworks intended to raise money for charity. Chef Keith Harry's contemporary log-cabin cuisine features gratin of salt cod and tomatoes, sautéed calf's liver with coconut vinegar, and grilled turbot with sake beurre blanc. • 415 Lafayette St. (212-253-2828). (M-E)

Chango
The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths, aims to be a neighborhood pit-stop for tacos, chile-rubbed chicken, and that great social lubricant the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

Cinnabar
A high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls, and the wispy floral displays is chef Vincent Cheng, who's cooked in Hong Kong and L.A. He's making it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes. • 235 W. 56th St. (212-399-1100). (M-E)

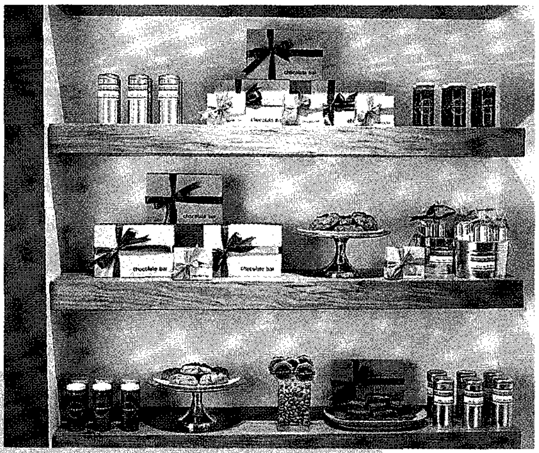
★ craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Da Silvano Cantinetta
Although this annex to Da Silvano has a bar—a convenient place to sip a drink (or three) during the inevitable wait—it's not serving bar food. Instead, there's a serious menu of codfish carpaccio, taglierini with sea urchin and avocado, lobster catalana, and, soon, breakfast. The narrow sliver of a room has French doors, Italian straw-bottomed seats and bar stools, tea-stained stucco, and a vintage hand-cranked Italian slicer, guaranteeing perfect prosciutto (and, we're betting, panini). • 260 Sixth Ave. (212-844-0282). (M-E)

Fiamma
This ultrasleek SoHo triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for SoHo stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in

Opening

Choc Full



With its mid-century-modern aesthetic and iced Illy Caffè espresso drinks served in martini glasses, **Chocolate Bar** is a candy store for grown-ups. Partners Alison Nelson and Matt Lewis bonded over their addictions to coffee and chocolate, and stocked their twelve-seat shop with dark-chocolate-covered peanut-butter-and-jelly bars, spiced brownies, cherry-coconut clusters, and white-chocolate-macadamia cookies—all made by local bakers and confectioners like Jacques Torres, who supplies four flavors of iced and hot chocolate. Naturally, the owners insist on tasting everything they sell—a commitment that's taken its toll. "We stopped eating dinner altogether," says Lewis. (48 Eighth Avenue; 212-366-1541.)

PHOTOGRAPH BY CARINA SALVI.

Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Industry (Food)
What do you get when you mix chefs who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a rustic design that borrows the tree motif from the Park? A place very much like this wood-paneled remake of the old Coup space. Chef Marco Morillo's French-American menu pays tribute to Palladin, his late mentor, in dishes like braised Kentucky short ribs with bone-marrow flan. • 509 E. 6th St. (212-777-5920). (M)

Kai
Downstairs is the Ito En retail shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And most of the dishes on the à la carte lunch menu and the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient: striped bass roasted with tea leaves, green-tea noodles with tofu, and lobster-salmon-and-grapefruit salad with green-tea vinaigrette. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

★ Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

★ Meet
With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from dorade stacked on warm fennel shavings to white-chocolate ice-cream sandwiches. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M-E)

Plantain Café
This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unsual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8596). (I)

Rouge
After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

★ Suba
With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

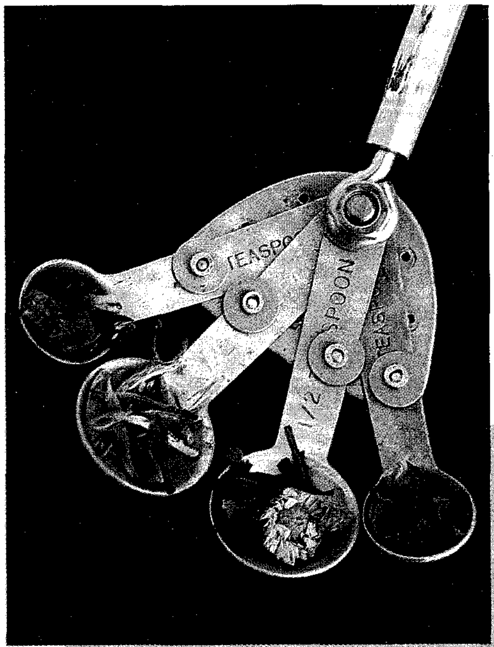
Sweet Mama's
After a rent hike forced her to close her Park Slope restaurant, soulful southern chef Terrie Mangrum has resurfaced in Williamsburg, where she's reprised her Tennessee mom and great-grandmother's recipes for chicken-fried steak, Coca-Cola ham, cornmeal-crusted catfish, and all the obligatory sides. The jukebox is heavy on the Allman Brothers and Elvis, and in lieu of a porch, there's a garden. • 559 Lorimer St., Brooklyn (718-599-4444). (I-M)

★ Théo
he vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Washington Park
This long-awaited restaurant marks the return of veteran chef Jonathan Waxman and the chicken he made famous (or that made him famous) at Jams. He's revived signature dishes like red-pepper pancakes with wild smoked salmon, and concocted whimsical appetizers like foie gras tacos and caviar-laced Belon stews. A $45 three-course prix fixe menu changes daily, and reflects the chef's seasonal slant. • 24 Fifth Ave. (212-529-4400). (M-E)

Wild Tuna Restaurant & Market
It's not Jorma Kaukonen's venture into the restaurant business but Shelly Fireman's latest back-and-forth with what began as an Italian restaurant, morphed into a Brooklyn-inspired seafood emporium, and later became the East Side outpost of the Brooklyn Diner. Now Fireman has piled on the seafood again, this time at slightly lower prices. • 1081 Third Ave., nr. 63rd St. (212-838-7570). (M-E)

Wondee Siam II
A comparatively posh and fluorescent-free spin-off of the original Wondee takeout joint with 45 seats, linen napkins, a rose on every table, and an expanded menu of tangy, fiery salads like laab gai (minced chicken with red onion, scallions, chilis, and lime juice), crispy-duck salad with cashews and pineapple, and well-balanced curries from subtly spiced to fierce. • 813 Ninth Ave., near 53rd St. (917-286-1726). (I)



Manhattan

Lower New York

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Happy Ending
The owners of this high-concept bar specialize in converting quasi-notorious neighborhood landmarks—a Chinatown "men's health club" in this case—into stylishly low-key lounges. The delectable new bar-food menu comes courtesy of Wyanoka chef Chris Santos, who cooks Asian- and Latino-accented food like assembly-required Thai beef-lettuce wraps; blue cheese, fig, and bacon dumplings; and a five-spice duck club. • 302 Broome St. (212-334-9676). (M)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Layla
Drew Nieporent and company worked tirelessly last fall feeding rescue workers and boosting downtown, and he reopened all of his restaurants except one. Now, after promoting the sous-chef and tweaking the menu, he decided the time was right for a less Middle Eastern, more Mediterranean Layla. Good news for the neighborhood, not to mention the belly dancer, who's finally back in business after a temporary stint checking coats at Tribeca Grill. • 211 W. Broadway (212-431-0700). (E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced

Opening

A New Leaf

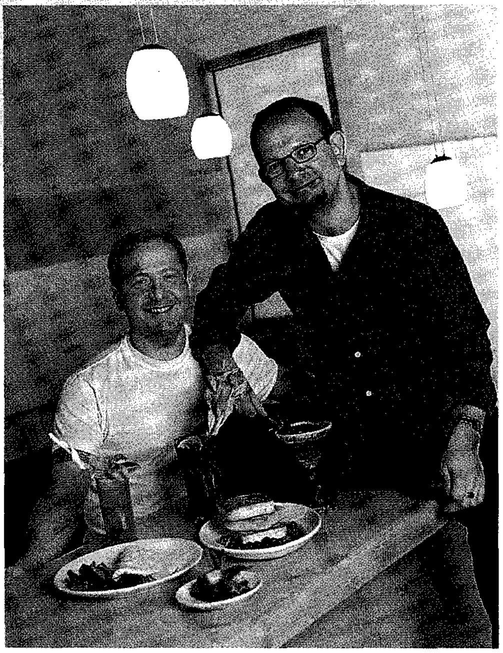
Kelly Tisdale and her old friend and fellow vegan Moby always wanted a hip café to hang out in (and potentially franchise), a place with vegetarian food but no earthy-crunchy atmosphere, and lots of tea—a beverage Tisdale calls "the last guiltless pleasure." So they transformed a Lower East Side hair salon into **teany**, a tea-green canteen serving almost 100 blends, plus Belgian beers, red and white sangria, and champagne mojitos. The meatless menu features "teany bagels" with melted Cheddar and *faux* Canadian bacon, tomatillo-squash soup, and vegan vanilla-bean strawberry shortcake. And Moby's fans will recognize his Little Idiot alter ego in the mosaic-tiled floor, a humanistic counterpart to the pair of teapot-headed robots with teaspoon hands. (90 Rivington Street; 212-475-9190.)

PHOTOGRAPH BY KENNETH CHEN.

Opening

Flack Jacks

Restaurant publicists Sam Firer and Steven Hall (pictured) have spent years counseling their clients on everything from interior design to dessert. We wonder if they'll take their own advice, now that they've partnered with Avenue owner Jeremy Wladis at **THAT bar**, a new gay-friendly nightspot in the old Victory Kitchen space in Brooklyn's Boerum Hill. They hope to lure the borough's young gay population with cocktails and brunch, served nightly—not that there's anything wrong with that. Besides eggs Benedict, truffled egg toast, stuffed pancakes, and challah French toast, the kitchen specializes in comfort food like burgers and grilled cheese. And in a tribute to James Beard, they're serving his Swedish lamb with coffee and cream. (116 Smith Street, near Dean Street; 718-260-8900.)



by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Snack
Don't be fooled by the name: This tiny SoHo storefront is a full-fledged restaurant. The emphasis is on fresh Greek salads and meze, like tzatziki and skordalia, but the kitchen also turns out creative Greek-inspired sandwiches, roasted chicken, savory pastries stuffed with chicken and olives, and daily specials like pastitsio and braised lamb. Greek wines and beer round out the Hellenic experience. • 105 Thompson St. (212-925-1040). (I)

Below 14th Street, East

★ Gotham Bar & Grill
What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I–M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose bar menu includes Triscuits and sardines alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to entrées like pastrami duck breast with a rye-flavored, fried-shallot omelet. An inspired brunch menu outdoes even dinner for sheer quirky genius and originality. • 54 E. 1st St. (212-677-6221). (M)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

PHOTOGRAPH BY BRUCE KATZ.

The Underground Gourmet

Lamb-Me-Down

Marc Solomon, chef-partner of Manhattan Valley's itty-bitty A, has taken to spreading the French-Caribbean gospel (and his delectable curried-lamb pies) all over upper Manhattan. When his friend and customer Shae Russell asked for advice on converting his Washington Heights bakery, Coda Café, into more of an atmospheric after-work gathering place, Solomon not only gave Russell some menu pointers but bequeathed his coveted curried-lamb recipe. "It's too much work," he says. "I hate baking." Luckily, Russell doesn't—he'd been baking pastries and cakes at Coda anyway—and he still does a nice brownie. He and co-owner Jeanne Lee renovated Coda and renamed it **Café 66**, and he's made the transition from American sandwiches to tropical tapas with aplomb. Nothing on the five-item menu, which includes jerk chicken wings with mango mayo, creole codfish cakes, and corn croquettes, costs more than $8, making it a welcome addition to the neighborhood and a relatively posh alternative to the Dominican cuchifritos truck across the street. (1030 St. Nicholas Avenue, at 162nd Street; 212-568-5405.)

a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

★ Cosette

Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. •163 E. 33rd St. (212-889-5489). (M)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

★ Union Pacific

A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above

Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

★ Arezzo

You'd never know it from those Upper East Side trattorias whose blandly unchallenging menus probably originate from one communal kitchen under Third Avenue, but clean, simple Italian fare needn't be boring. Arezzo proves how satisfying familiar can be. The room is spartan, but let steaming plates of pea-flavored cavatelli in a hot-sweet sausage ragu, "focaccina" halved and smeared with Robiola, lamb swathed in goat cheese, and, yes, spaghetti bolognese cloud your vision. • 46 W. 22nd St. (212-206-0555). (M–E)

Arno

Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ Ilo

Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

Radius

Miso-glazed, sesame-crusted salmon; beef satay; a New Haven–style clam pizza; lasagna Bolognese; and paella are only a few of the global offerings at this modern, minimalist midtown restaurant, plus there's rotating sushi on a stainless-steel conveyor. • 111 West 38th St. (212-869-1818). (I–M)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Slate

Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 West 21st St. (212-989-0096). (M)

★ Veronica Ristorante Italiano

This garment-district cafeteria mingles a shabby seventies-era Formica charm—brown plastic trays, orange tabletops, pre-poured red or white wine—with a few unexpected refinements like homemade herb-and-fennel bread and good espresso. Defying the laws of steam-table physics, the pasta, in most cases, is just a bite shy of al dente. Shells in a creamy Bolognese and linguine with two mammoth but surprisingly light turkey meatballs are favorites. • 240 W. 38th St. (212-764-4770). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra

Just as they are uptown at sister restaurant Trata, Fulton

PHOTOGRAPH BY BRUCE KATZ.

Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Michael Jordan's The Steak House N.Y.C.

If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs. And you're surrounded by the spectacular restoration. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51

A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sushisay

An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

43rd–56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Aquavit

Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne

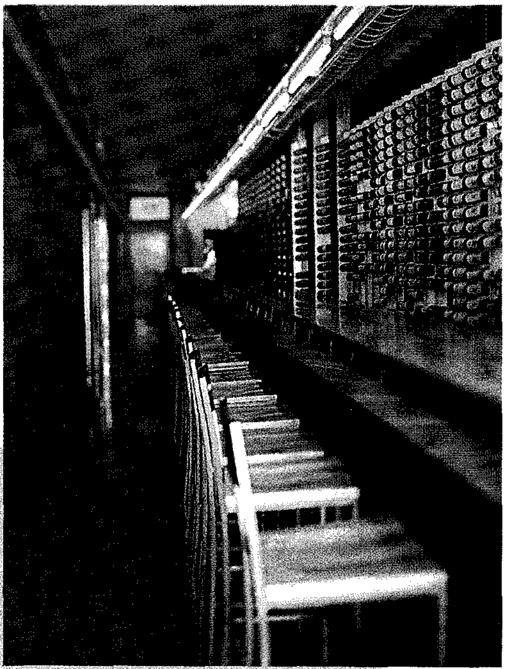
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Esca

Somewhere in between overseeing Babbo and Lupa, taping his shows, and just basking in his own glory, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is inspired; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)



Opening

Built for Speed

Like sitcom reunions, the panini population keeps growing: **Bar Veloce**, the sleek East Village spot that helped launch the craze for tiny Italian sandwiches paired with easy-drinking wines—and gave off-duty chefs a late-night home besides Blue Ribbon—has just opened another branch farther downtown. The delicious snacky menu of bruschetta, pressed panini, and tramezzini, and the all-Italian wine list remain the same, but the Ducati-riding, Mini-driving owner, Frederick Twomey, has installed a bar twice the size of the original, wisely anticipating a huge following. (17 Cleveland Place; 212-966-7334.)

PHOTOGRAPH BY KENNETH CHEN.

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews or try the $23.95 pre theater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M–E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

Julian's
This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I–M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Moda
Rustic Italy is the supposed inspiration for this midtown restaurant, although the room, wedged in a corner of the lobby off the oddly named Flatotel, looks like a modish swingers hangout, circa 1991. Chef Frank Whittaker seems to do his best work with pastas like veal ragu over fettucini, and a fresh, chunky version of lobster bolognese. The entrées are mostly standard American dishes dressed up with Italianate flourishes. • 135 W. 52nd St. (212-887-9880). (M–E)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster crème, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. • 828 Eighth Ave. (212-399-4444). (M–E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Dawat
You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

★ Felidia
In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ Bid
You don't have to be a collector to find a compelling reason to visit Sotheby's—not when there's a serious restaurant like Bid just off the lobby. Executive chef Matthew Seeber (hand-picked by consultant Tom Colicchio) serves seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour. Relish desserts paired with dessert wines, or a house cocktail, and pretend that the rotating artwork is part of your private collection. • 1334 York Ave., at 71st St. (212-988-7730). (E)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Commissary
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Etats-Unis
Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Lure Restaurant & Lounge
This offshoot of Bridgehampton's Lure at the Independent aims higher than its laid-back Hamptons kin with two lounges, a six-course, $60 tasting menu and dishes like seared scallops with squid ink risotto and roasted lobster with lobster-pistachio ravioli. Good news for Madison Avenue shopping spree stalwarts and anyone else in need of a pick-me-up: Monday is Martini Madness night. • 33 E. 60th St. (212-319-3800). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street,

but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Mark's

Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Ask Gael

Make me an offer I can't resist.

When **The Palm** was just a red-sauce hangout for neighborhood newspapermen (and a few Lois Lanes), one of the owners would run up the street to the butcher for steak if some Hearst biggies insisted on meat. Well, the two of us aren't exactly in desperate need of carb-and-fat overload tonight, but no way can we refuse the Palm deal celebrating its pasta roots. For $60, we get twin platters of slightly timid Caesar ("Maybe they whispered 'Anchovy,' " my companion observes), spaghetti with zesty white clam sauce, a sensational sirloin slab, two sides, and coffee or tea. With uncharacteristic submissiveness, I let my guy pick the sides. What a shock: broccoli (in an ideal state of cooked-but-not-too) and cottage fries—chips, actually—hot and well-seasoned. Did I say huge? Everything is huge. "Our veal parmigiana hangs over the plate," boasts the waiter. A steal. Through May 31 nationwide; through June 15 in Manhattan. (250 West 50th Street, 212-333-7256; 837 Second Avenue, near 44th Street, 212-687-2953; and 840 Second Avenue, near 44th Street, 212-697-5198.)

Mo's Caribbean Bar and Mexican Grill

Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

★ A

Mom-and-pop partners Marc Solomon and Blue Grant have infused a bleak stretch of upper Columbus with downtown flavor and a mellow neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive Jamaican-inspired French dishes like jerk duck-leg confit. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Calle Ocho

Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

Compass

It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

Jean-Luc

Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Rain

Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222

Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E)

Scaletta

A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Terrace in the Sky

French-Mediterranean dishes like grilled snapper for two, sixteenth-floor panoramic views, and outdoor terrace seating add up to an elegant, romantic, special-occasion dining destination. • 400 W. 119th St. (212-666-9490). (E)

Brooklyn

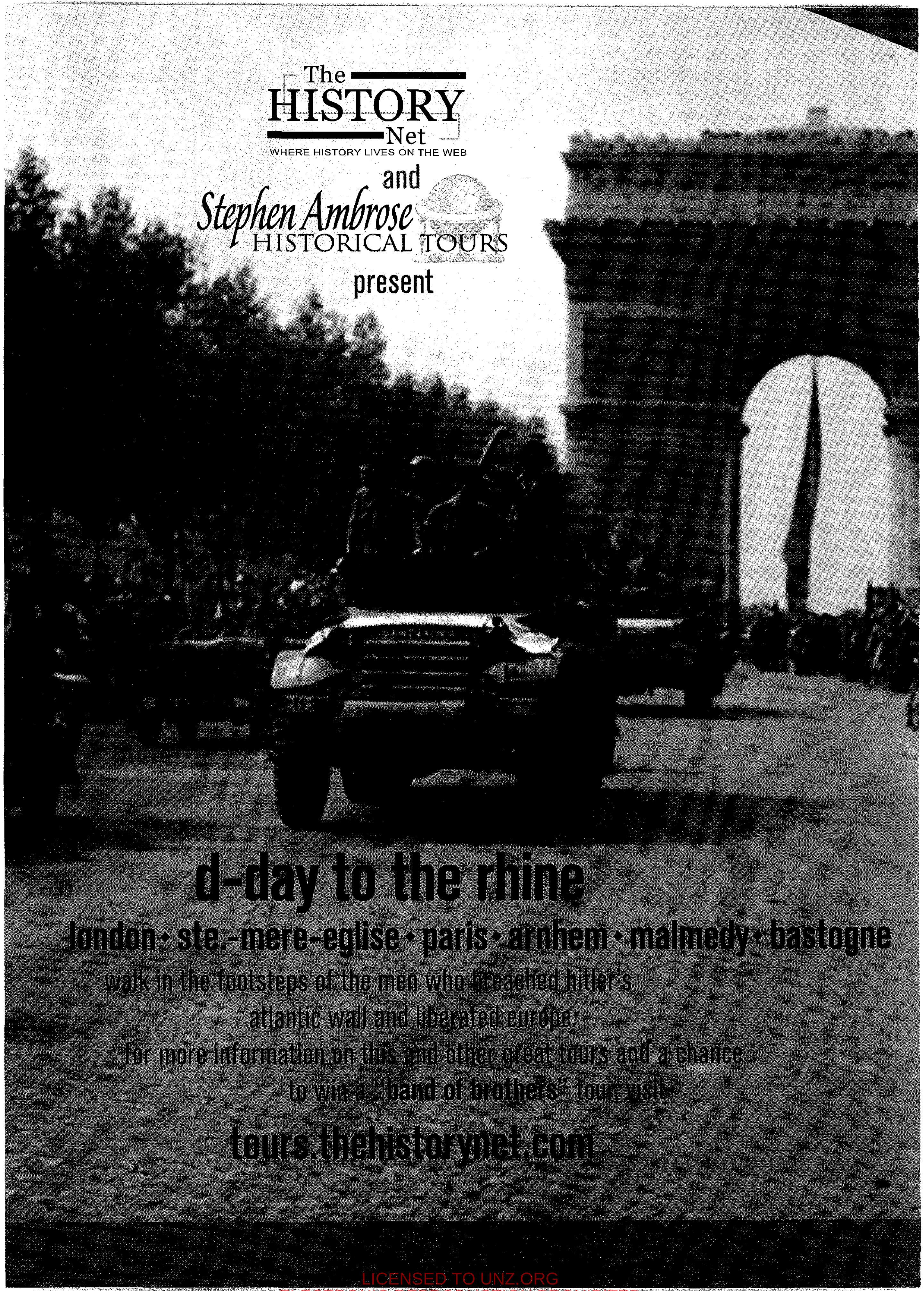
★ Convivium

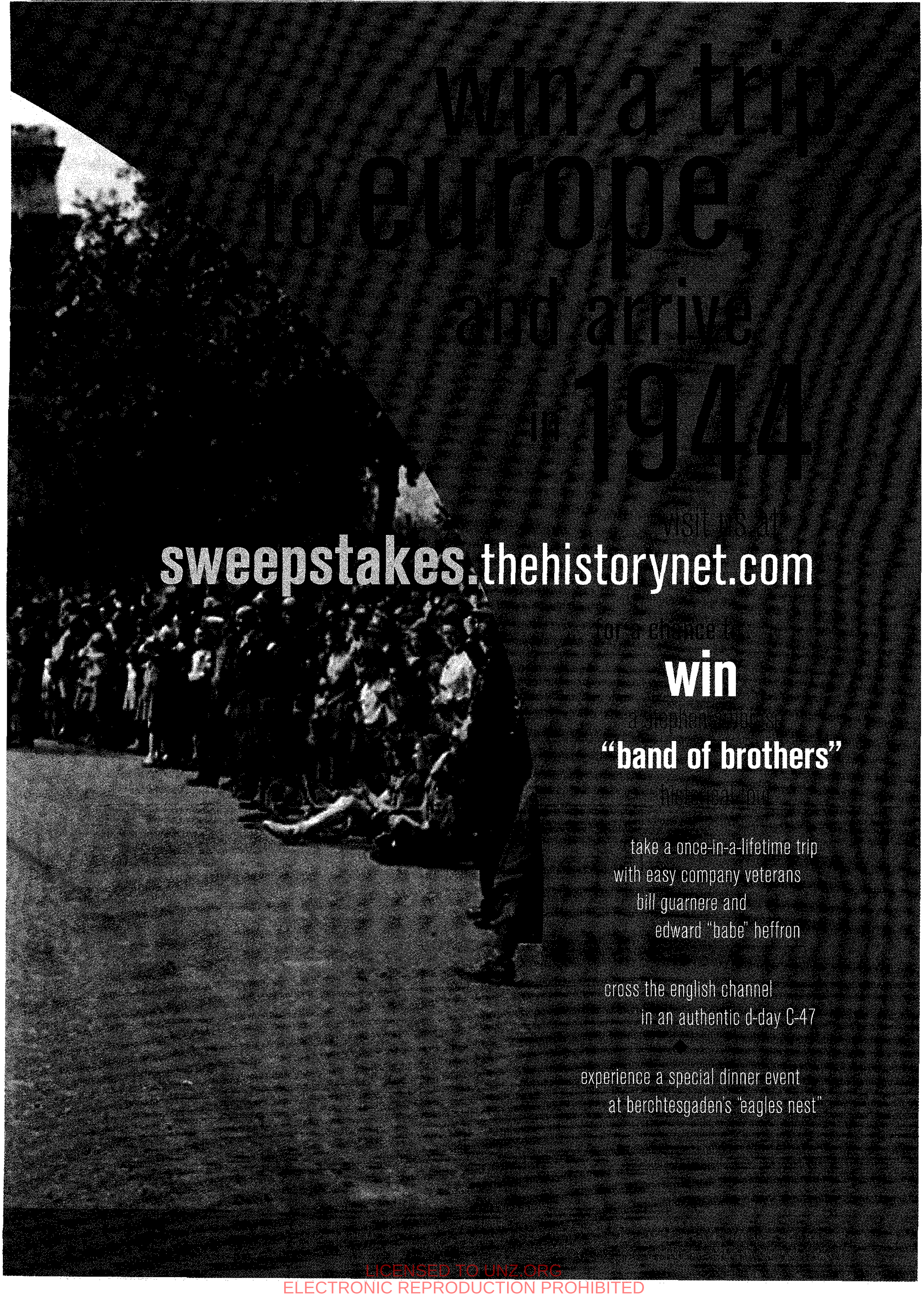
Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

The Pod

Chef Darrell Raymond specializes in fusion dishes like sautéed lobster and calamari in a clay pot with green-tea noodles and wasabi aioli, and lamb chops with hoisin-and-mint sauce at this funky Williamsburg restaurant and lounge. The lofty space tricked out in glowing green and orange colors is as trendy as the food. • 141 N. 7th St. (718-302-3754). (I-M)

PHOTOGRAPH BY CARINA SALVI.




win a trip
to europe,
and arrive
in 1944
visit us at
sweepstakes.thehistorynet.com
for a chance to
win
a stephen ambrose
"band of brothers"
historical tour
take a once-in-a-lifetime trip
with easy company veterans
bill guarnere and
edward "babe" heffron
cross the english channel
in an authentic d-day C-47
experience a special dinner event
at berchtesgaden's "eagles nest"

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

Continuum
New-music ensemble performs works by young Japanese composers. 5/15 at 8. • Japan Society, 333 E. 47th St. (212-752-3015); $20.

★ New York Philharmonic
Kurt Masur begins his final stretch as maestro, with Bernstein's *Serenade* and Mahler's Symphony No. 1. 5/16 at 8 and 5/21 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82.

"Richard Rodgers: A Centennial Celebration"
Spring Is Here: Rodgers & Hart in the 1920s celebrates the duo's early musical comedies. 5/16 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $42.

★ Martha Argerich and Mischa Maisky
Elusive piano virtuoso is joined by her cellist pal in works by Chopin and Schumann. 5/17 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$102.

Cornerstone Chorale
Performs Fauré's Requiem and *Cantique de Jean Racine*. 5/19 at 3. • Church of the Good Shepherd, Broadway at Isham St. (212-942-2296); $10.

★ "Crossing Bridges"
Program explores Jewish music of the former Soviet Union, featuring clarinetists David Krakauer and Andy Statman. 5/19 at 7. • Kaye Playhouse at Hunter College, 68th St. near Lexington Ave. (212-772-4448); $25–$35.

★ The Met Orchestra
James Levine leads Met Opera musicians in the world premiere of William Bolcom's Seventh Symphony, Richard Strauss's *Burlesque*, Ravel's *Boléro*, and Mozart's "Jupiter" Symphony. 5/19 at 3. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $34–$152.

Meagan Miller, Soprano
Winner of the 1999 Met Opera National Council Auditions performs works by Strauss, Poulenc, Debussy, and Robert Beaser's *Four Dickenson Songs*. 5/19 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

New York Cantata Singers
With the Choral Symphony Society, perform Handel's *Alexander's Feast* and *The Choice of Hercules*, with orchestra and soloists. 5/19 at 7. • Christ and St. Stephen's Church, 120 W. 69th St. (212-864-7541); $20.

Elmar Oliveira, Violin
Recital includes Mozart, Elgar, Gluck, Mussorgsky, and others. 5/19 at 2. • Colden Center at Queens College, Queens (718-793-8080); $32.

Modernworks!
Chamber ensemble devoted to new music for strings presents four New York premieres. 5/20 at 8. • Symphony Space, Broadway at 95th St. (212-362-0962); $12.

★ Philadelphia Orchestra
Maurizio Pollini is featured in Mozart's Piano Concerto No. 27. Schmidt's Symphony No. 2 is also on the program, led by Wolfgang Sawallisch. 5/21 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$102.

★ St. Luke's Chamber Ensemble
Perform an all-Bach program. 5/21 at 6:30. • Congregation Emanu-El, Fifth Ave. and 65th St. (212-744-1400); free.

★ Robert Taub, piano
Finishes his renowned series of the complete Beethoven piano sonatas. 5/21 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $25.

Opera

★ New York Gilbert & Sullivan Players
Albert Bergeret directs *Patience (or, Bunthorne's Bride)*, about a poet and the myriad young ladies at his beck and call. Through 5/19. Call for details. • Symphony Space, Broadway at 95th St. (212-864-5400); $31–$46.

Target Margin Theater
Obie-winning company presents the world premiere of *The Sandman*, based on the E.T.A. Hoffman tale, with score and libretto by Thomas Cabaniss, directed by David Herskovits. Through 6/1. Call for details. • Connelly Theatre, 220 E. 4th St. (212-358-3657); $20.

"Mary Shelley"
Concert version of a new opera about the woman who wrote *Frankenstein* on a dare, premieres. 5/16 at 7:30. • New York Society for Ethical Culture, 2 W. 64th St. (212-279-4200); $25.

★ Amato Opera
Bizet's *Carmen* runs weekends, 5/17–5/31. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28.

Opera Company of Brooklyn
Gala performance includes works by Mozart, Puccini, Verdi, Bernstein, and others. 5/18 at 8. • New York City Technical College, 300 Jay St., Brooklyn (718-986-3294); $25.

"Nightingale: The Last Days of James Forrestal"
Evan Hause's latest "conspiracy opera" is about the first Defense secretary, an intriguing character who plunged to his death at the Bethesda Naval Hospital in 1949. 5/19–6/4. Call for details. • Present Company Theatorium, 198 Stanton St. (212-420-8877); $15.

Pocket Opera Players
Perform two works by John Eaton, whom the London *Financial Times* called "the most interesting opera composer working in America today": *Peer Gynt* and the world premiere of *. . . inasmuch*. 5/21–5/22 at 8. • Symphony Space, Broadway at 95th St. (212-864-5400); $20.

Dance

★ American Ballet Theatre
John Cranko's *Onegin* runs through 5/18; all-Tchaikovsky program, with excerpts from *Swan Lake*, *Sleeping Beauty*, and *Nutcracker*, runs 5/20–5/23. Call for details or visit www.abt.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $20–$145.

★ New York City Ballet
Highlights include principal Albert Evans's first choreographic work, set to a John Cage percussion quartet performed live onstage, premiering 5/16; and all-Balanchine on 5/17. Call for details, or visit www.nycballet.com. • New York State Theatre, Lincoln Center (212-870-5570); $28–$76.

Compagnie Käfig
French hip-hop group with French, Spanish, and North African roots fuses improvised street moves with formal choreography. 5/14–5/19. Call for details. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $32.

H. T. Chen & Dancers
Twenty-fourth season includes Chen's new trio, *The Dream*, about survival and rebirth; and the full-company work *Meditations of a Drunken Peacock*, based on an ancient Chinese poem. 5/16–5/19 at 8. • Mulberry Street Theater, 70 Mulberry St. (212-349-0126); $15–$20.

"Viva El Flamenco!"
An evening of music and dance from Seville features Rafael Campallo and Choni Pérez. 5/16 at 8. • Kaye Playhouse at Hunter College, 68th St. near Park Ave. (212-772-4448); $24.

Rennie Harris Puremovement
Annual "Black Dance: Tradition and Transformation" program presents *Rome & Jewels*—hip-hop meets Shakespeare, combining street dance, narrative poetry, and a live DJ. orchestra. 5/17–5/18 at 8. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4100); $15–$37.50.

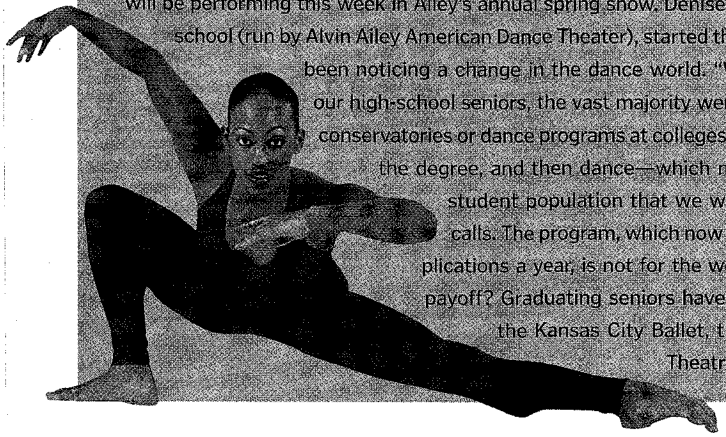
★ Dance Theatre of Harlem
Returns to the Apollo with *Le Corsaire* pas de deux, *Othello*, excerpts from *Forces of Rhythm*, and other works. 5/17–5/19. Call for details. • Apollo Theater, 253 W. 125th St. (212-307-7171); $22–$42.

★ The Ailey School
Presents its annual spring performance. (See box.) 5/21 at 8. Also, the Alvin Ailey Dance Foundation's Spring Gala is 5/22 at 6:30. • John Jay College Theater, 899 Amsterdam Ave. (212-767-0590); $20 (gala: $125–$375).

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Debuts

Grad Jetés



An average day for Monique Smith goes something like this: "A morning class at 8:30, and then dancing all day, and then having a night class afterwards." Well, after four years, that's finally coming to an end. As one of fifteen new graduates of the **Ailey School–Fordham University** joint B.F.A. program—they are the first class to pirouette across the finish line—Smith will be performing this week in Ailey's annual spring show. Denise Jefferson, director of the school (run by Alvin Ailey American Dance Theater), started the program because she'd been noticing a change in the dance world. "When I started talking to our high-school seniors, the vast majority were electing to go to either conservatories or dance programs at colleges and universities and earn the degree, and then dance—which meant there was a whole student population that we were not training," she recalls. The program, which now draws more than 200 applications a year, is not for the weak of body or mind. The payoff? Graduating seniors have been offered spots with the Kansas City Ballet, the North Carolina Dance Theatre, Philadanco, and Ailey II. (See "Dance.") A.Z.

PHOTOGRAPH BY BEATRICE SCHILLER.

cue

Nightlife

Edited by Ethan Brown

Concerts

★ "Adventures"
5/15–5/17 at 8:30 and 10. 5/15: John McEntire; Ikue Mori; Zeena Parkins. 5/16: Cannibal Ox; Isotope 217. 5/17: Fred Anderson; Chad Taylor; Marc Ribot. • Symphony Space, Broadway and 95th St. (212-864-5400). $51 for the series; $20 for individuals shows.

★ Al Green
5/16 at 8. His voice no longer possesses that weird, ethereal sublimeness, but his songbook—"I'm Still in Love With You," "How Can You Mend a Broken Heart," "Belle"—is practically untouchable. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $42–$62.

The Cranberries
5/18 at 8. Bland Irish pop that makes one miss the more conflicted Sinéad O'Connor. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $32.50.

★ Pet Shop Boys
5/21 and 5/22 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $50.

Pete Yorn
5/20 at 8. Middlebrow folkie whose album *Music for the Morning After* is a fave among the David Gray–Wallflowers set. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $29.50.

Small Stages

B.B. King Blues Club & Grill
5/15: Lee Rocker and Scotty Moore. 5/16: Strunz and Farah. 5/17: Rod McKuen. 5/18: Bill Bruford's Earthworks. 5/22: Nils Lofgren. • 243 W. 42nd St. (212-997-4144).

Bottom Line
5/17: "The Beat Goes On Vol. 4: The Jagger-Richards Songbook." 5/18: Shana Morrison and Caledonia. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
5/15: Les Savvy Fav. 5/16: Melissa Ferrick. 5/17: Bright Eyes. 5/19: Joey Ramone's Annual Birthday Bash. 5/20: Ed Harcourt. 5/21: Echobrain. 5/22: The Promise Ring. • 6 Delancey St. (212-533-2111).

Brownies
5/15: The Washdown; Dirt Bike Annie. 5/16: Spokane; Star City. 5/17: Seana Carmody; John Vanderslice. 5/18: Will Rigby; Champale. 5/19: The Fit; Brunch Mummies. 5/21: Sway Machinery. 5/22: Blood Group; Rainer Maria. • 161 Ave. A (212-420-8392). $.

Irving Plaza
5/15: Cowboy Junkies. 5/16: Dan Bern. 5/17 and 5/18: John Spencer Blues Explosion. 5/19: Hatebreed. 5/21: Phil Lesh and friends (shows at 8 and 11). 5/22: Sebastian Bach. • 17 Irving Pl. (212-777-6800).

Joe's Pub
5/15: Gary Wilson (shows at 9:30 and 11). 5/16–5/18: Kronos Quartet. 5/19: Maxi Geil. 5/22: Sun Ra Arkestra under the direction of Marshall Allen. • 425 Lafayette St. (212-239-6200).

Knitting Factory
5/15: Slavic Soul Party. 5/17: Supersuckers. 5/18: Anticon. 5/19: Sugarcult; River City High. 5/20: WTC Ground Zero Relief presents a Memorial. 5/21: Japan Nite. • 74 Leonard St. (212-219-3055). $.

Makor
5/15: Maria Marquez. 5/18: Les Sans Culottes. 5/19: Cracow Klezmer Band; Satlah. 5/20: Julie Bluestone Quintet. 5/21: Martin Simpson. 5/22: "Indiegrrl Showcase." • 35 W. 67th St. (212-601-1000).

Maxwell's
5/16: Brendan Benson and the Wellfed Boys. 5/17: The Queers. 5/18: Slim Cessna's Auto Club. 5/19: Damo Suzuki. 5/22: Glenn Tilbrook. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

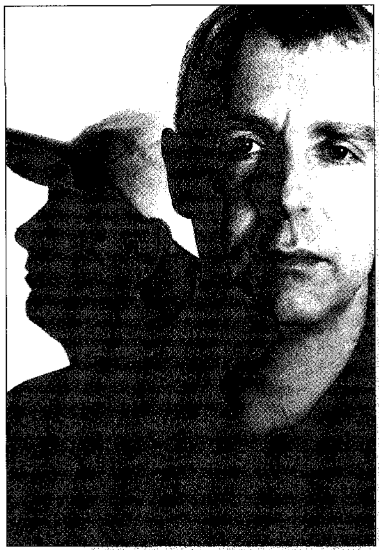
Mercury Lounge
5/15: Bertrand Burgalat. 5/16: Consonant. 5/17: Brendan Benson; Chris Lee. 5/18: Tom Clark and the High Action Boys. 5/20: Rearview. 5/21: Ferdinand the Bull. 5/22: The Letter E; Audiovent. • 217 E. Houston St. (212-260-4700).

Northsix
5/16: Pretty Girls Make Graves. 5/19: Disengage. 5/20: Aesop Rock. 5/21: Remy Zero; Spokane. • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s
5/15: Amaury Gutierrez. 5/16: Donnie. 5/17: Rozz Nash. 5/20: La India. 5/21: Ledisi. • 204 Varick St. (212-243-4940).

The Village Underground
5/16: Angela McCluskey. 5/19: The Queers. 5/21: Shannon Mcnally. 5/22: Rogue's March. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
5/17: Sleater-Kinney (sold-out). 5/21: Mogwai; The Mighty Flashlight. • Polish National Home, 261 Driggs Ave., Brooklyn (toll free, 866-468-7619).



Q&A

Boys Keep Swinging

Pet Shop Boys—those eighties synth-pop stalwarts—will play the Hammerstein Ballroom May 21 and 22 in support of their surprisingly sweet and tender new album, *Release.* Singer Neil Tennant spoke with *New York* from Miami, where the tour's being prepared.

E.B.

New York: *Release is being interpreted as a move away from your ironic earlier work.*

Neil Tennant: To be honest, we've never done anything ironic. Well, maybe three tracks.

And they are?

NT: "Opportunities," "Where the Streets Have No Name," and . . . I don't know. See, that proves how unironic we really are. I think we're satirical, not ironic.

It's bold not to make a synth-pop album now, given how au courant the eighties are.

NT: We lived through the eighties; we don't need to do it again. It's odd, though—we're in Miami now, and there's a station that plays stuff like "I Just Died in Your Arms (Tonight)."

Speaking of the eighties, what do you make of the new electro scene?

NT: I like Fischerspooner and Miss Kittin. I like that bored voice that she has—it reminds me of Grace Jones. But it seems like it's primarily of interest to rock journalists.

I have to ask you about "The Night I Fell in Love," where you imagine a backstage tryst with Eminem. Dr. Dre even told MTV that he's going to record a response.

NT: I think Eminem is really good. The way he plays with identity reminds me of David Bowie in the seventies. But I wanted to offer a different take on "Stan." Because I think that Stan is gay; he wants to live with Eminem. But in my version Stan gets to sleep with Eminem.

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." • 45 W. 21st St. (212-627-7770).

Club Shelter
Thursdays: Muscular, macho house music—one producer in this camp even calls himself "Thick Dick"—from Subliminal Records. Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock-and-roll classics, New Wave, and punk with D.J. Tommy. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Luis Diaz spins progressive house. Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780). No cover every night of the week.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY ROBIN FRANCOIS/RETNA UK/RETNA LTD.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. .Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

Birdland
5/15: Sam Kaufman. 5/16–5/18: Gonzalo Rubacalba. 5/22: Cynthia Scott. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 5/26: James Carter; David Murray. • 131 W. 3rd St. (212-475-8592).

Cajun
In May: Mondays and Thursdays: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and his New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 5/26: Joe Lovano's Street Band. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" Presents: "Comin' Home to Harlem"
With Wynton Marsalis; Stevie Wonder; Vanessa Williams; more. 5/20 at 8. • Apollo Theatre, 253 W. 125th St. (212-343-1920). $250–$2,500. Benefit to support Jazz at Lincoln Center's annual educational programs, concerts, and broadcasts.

Jazz Gallery
5/16: Elisabeth Kontomanou's "Abstract Indigo" featuring Essiet Essiet. 5/17–5/18: Frank Lacy's "Vibe Tribe." • 290 Hudson St. (212-242-1063). Admission to all performances is $10 per set. Reservations are recommended.

Series

The New New Thing

Experimental-music festivals often include the same cast of characters who haunt the Knitting Factory and Tonic. But the curators of the plainly named series **Adventures**, running at Symphony Space May 15 through 17, have smartly reached beyond the usual downtown set to include the left-field hip-hop duo Cannibal Ox (pictured) and the Chicago-based sonic wunderkind John McEntire, best known for his work with post-rockers Tortoise. (See "Concerts.")

Jazz Standard
5/15: Rene Marie. 5/16: Allan Harris. 5/17–5/19: Denny Zeitlin Trio. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sundays: "Klezmer Sundays." 5/16–5/18: Company. 5/19: Holy Modal Rounders. 5/22: "Text of Light." • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in May: The Vanguard Jazz Orchestra swings on. Through 5/19: Fred Hersch Trio• 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 5/15: Mitch Fatel. 5/16–5/19: Jeffrey Ross. 5/21 and 5/22: Lisa Lampanelli. • 1626 Broadway, near 49th St. (212-757-4100). $12.50–$24.50, two-drink minimum.

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61st St. (212-888-5233). $20.

Comedy Cellar
Through 5/20: Colin Quinn; Jim Norton; Godfrey; Louie CK; Mitch Fatel. • 117 MacDougal St. (212-254-3480).

Dangerfield's
5/20–5/26: Rob Magnotti; Gregory Rogell; Billy Burr; Brad Lowery. • 1118 First Ave., near 61st St. (212-593-1650).

Gotham
5/15: Gotham All-Stars. 5/16: Stephen Lynch. 5/17 and 5/18; David J. Nash; Andrew Kennedy; Vanessa Hollingshead. 5/19: Gotham All-Stars. • 34 W. 22nd St. (212-367-9000).

Tribute

Hey, Ho, Let's Go

CBGB
RIP
JOEY

As happens with many a dead legend, the infighting among friends and family members seems only to worsen with time. Case in point: There are two birthday bashes scheduled for **Joey Ramone** on May 19, one at CBGB's (promoted by Ramones creative director Arturo Vega), the other at the Bowery Ballroom (organized by Ramone's mother, Charlotte Lesher, as a benefit for the nonprofit Joey Ramone Cure for Lymphoma fund). Yet neither the battles over his legacy nor the competing shows can darken the spirit of a rocker who, in addition to influencing just about every band on the map, even left a decent posthumous solo album, highlighted by a marvelously off-kilter cover of "What a Wonderful World." (See "Small Stages.")

Cabaret

Algonquin Hotel
Through 5/25: Karen Akers in "When Love Speaks to You." Early shows Tues.–Sat., late shows Fri. and Sat. • 59 W. 44th St. (212-840-6800).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. Through 6/29: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

★ Danny's Skylight Room
In May: Blossom Dearie begins her second year at Danny's. Showtimes Friday at 7, Saturday at 7 and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
In May: Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 9:30: Ron Poole's "Poole Party." Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Through 5/25: Keely Smith in "Swing, Swing, Swing." Tuesday through Saturday. Two shows on Friday and Saturday; cover $60 per show. The food and beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave. (212-307-4100 or 212-339-4095).

Judy's
5/15: Lynn Lobban in "The Second Time Around." 5/16: Clark Warren. 5/17: Armando Riverol. 5/18: David Sabella in "Sing You Sinners." 5/19–5/20: Phyllis Bell. 5/21: Ricky Ritzel and Jim Luzar in "Water Skiing on the River Styx." 5/22: Lynn Lobban in "The Second Time Around." • 169 Eighth Ave., near 18th St. (212-929-5410).

★ Neue Galerie New York
5/17: Dana Hanchard. • 1048 Fifth Ave., at 86th St. (212-628-6200).

Find a bar or club. Search our listings of more than 500 bars by type and location.

PHOTOGRAPH BY DONNA LYNN BROPHY/RETNA LTD.

TheMix

Edited by Boris Kachka

Radio Highlights

Studio 360: "Time"
Physicist and *Einstein's Dreams* novelist Alan Lightman is host Kurt Andersen's special guest on an episode devoted to artists' uses of time well beyond Dalí's clocks—like the manipulations of a Texas D.J. and photographs of old Detroit. • 5/18 at 10 A.M. WNYC 93.9 FM. 5/19 at 7 P.M. WNYC 820 AM.

Niall Williams
The eponymous host of "The Lewis Burke Frumkes Show" talks to the novelist about his sweeping Irish saga, *The Fall of Light*. • 5/19 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Blanche Wiesen Cook
The historian and author of a multivolume biography of Eleanor Roosevelt gives the season's last lecture of the museum's "Distinguished Speakers" series. • 5/15 at 6 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 257); free with $7 admission.

"Talking New York"
Deborah Tannen, whose series of three New York Public Library/Oxford University Press lectures will later be published together, delivers the first talk on "How Linguistics Can Help Us Understand Relationships." • 5/15 at 6:30 P.M. Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

"Cultural Heritage and Sacred Sites"
The first session of the United Nations Permanent Forum on Indigenous Issues includes indigenous representatives and U.N. officers. • 5/15 at 7:30 P.M. NYU's Main Building, rm. 703, 32 Waverly Pl. (212-567-6447); free.

"A New Era of Political Campaigns"
Former Clinton adviser Paul Begala joins *Good Morning America* correspondent Claire Shipman and political analyst Lisa Caputo to talk about election trends in the wake of the 2000 debacle. • 5/15 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Nama-Daiginjo Sake: The Ultimate New Brew"
A lecture focuses on the art of brewing Daiginjo—Japan's finest sake—followed by a tasting of the best unpasteurized (nama) varieties. • 5/16 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-752-3015); $25.

Young Writers Conference
High-school students are welcome at the tenth annual series at Eugene Lang College, with workshops in all sorts of skills and genres. • 5/18, 9 A.M. to 5 P.M. Eugene Lang College, 65 W. 11th St. (212-229-5665); free.

"Writers and Cold War Culture"
Biographer Patricia Bosworth, professor Morris Dickstein, and Norman Mailer discuss bomb shelters, blacklists, and books with their moderator, *Times* books editor Bill Goldstein. • 5/20 at 6:30 P.M. The Graduate Center, 365 Fifth Ave., at 34th St. (888-NYT-1870); $20.

"On Art, History, and Literature"
Inaugurating the auditorium in the newly constructed South Court Building within the New York Public Library's main branch, George Plimpton hosts three consecutive evenings of panels on the centrality of three fields: Monday is literature with Andrea Barrett and Jennifer Egan; Tuesday is art with Linda Nochlin and Peter Schjeldahl; and on Wednesday, Ann Douglas and Graham Burnett talk about history. • 5/20, 5/21, and 5/22 at 6:30 P.M. South Court Auditorium, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); free.

Edward Albee
The Pulitzer Prize–winning playwright responsible for the Broadway play *The Goat, or Who Is Sylvia?* reads from his extensive work. • 5/21 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

"Writing Funny"
Authors Laura Zigman, Roy Blount Jr., and David Rakoff talk about being hilarious in print. • 5/21 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Selected Shorts: "Amazing Women"
Actresses Joan Allen, Freda Foh Shen, and Joanna Gleason read stories by Elizabeth Cox, Iê Thi Diem Thúy, and Sylvia Brownrigg. • 5/15 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $20.

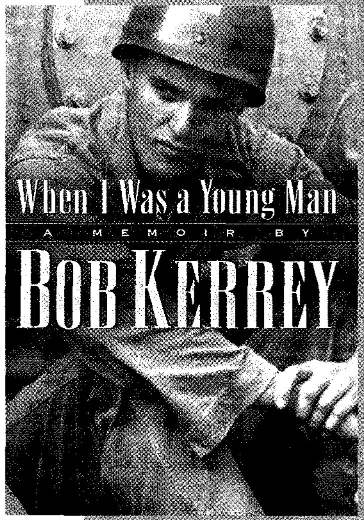
PEN Translators
The anti-censorship organization hosts three translators, who read from the works of Albanian poet Luljeta Lleshanaku, Czech novelist Alexandr Kliment, and Cuban author José Martí. • 5/16 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Bellevue Literary Review
Possibly the only medical institution with its own literary review hosts a spring reading featuring poet Philip Levine along with Jessica Treadway and Lyn Halper. • 5/19 at 2 P.M. Bellevue Fountain, Bellevue Hospital, 462 First Ave., at 27th St. (212-263-2978); free.

Mary Gaitskill and Peter Cameron
Gaitskill reads from forthcoming work, Cameron from his new novel, *The City of Your Final Destination*. • 5/19 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

In Print

What *About* Bob?



Following last year's revelations that **Bob Kerrey** killed civilians during a Vietnam battle, the former senator and onetime Navy SEAL offers a little more detail in his memoir, *When I Was a Young Man* (Harcourt; $26), but few new surprises. That's not to say the young soldier's metamorphosis—from corn-fed, closed-minded pharmacist's assistant to shattered, world-weary veteran—isn't startling. "To become an amputee is to be transformed," Kerrey says from his downtown office. He lost part of his right leg in his other major Vietnam engagement (for which he was awarded a Congressional Medal of Honor). "The injury allows me to understand things I couldn't understand before. The biggest change is knowing what it's like to know you're different, and that you need somebody else's help." Last year, Kerrey became the president of New School University despite little academic experience, and he approached his first book with a characteristic mix of self-assurance and diffidence. "I like the challenge of writing," Kerrey says, though he confesses he considered a ghostwriter and "there were times I thought about giving back the book advance." Originally meant to retell Kerrey's search for an uncle lost in the Philippines during World War II, the manuscript at one point swelled to 200,000 words, leading up to Kerrey's retirement from the Senate, but has instead been pared down to end just after Vietnam. Does Kerrey regret making those cuts? "Well, I could do another one, but it's a bit embarrassing to see my face on even one book," says one of the country's more recognizable politicians. "I'm not sure I can stand to see two of them." B.K.

Anne Roiphe
The acclaimed novelist reads from her new book *Married: A Fine Predicament*. • 5/15 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Bakari Kitwana
Kitwana reads from his new nonfiction work, *The Hip Hop Generation*, and takes questions. • 5/15 at 7:30 P.M. Barnes & Noble, Astor Pl. (212-420-1322); free.

Michael Sorkin et al.
One of the editors of the critical compilation *After the World Trade Center: Rethinking New York City* joins some of his contributors to talk about their work. • 5/16 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Han Ong
His feng shui satire novel, *Fixer Chao*, now in paperback, Ong reads from the book. • 5/16 at 7:30 P.M. Barnes & Noble, 267 Seventh Ave., Brooklyn (718-832-9066); free.

Rich Cohen
The author of *Tough Jews* reads from his latest nonfiction effort, *Lake Effect*. • 5/20 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Broadway Salutes New York in Verse"
Theater luminaries like Jerry Stiller, Malachy McCourt, and Betsy von Furstenberg read from work about New York ranging from Walt Whitman to Allen Ginsberg. • 5/21 at 12:30 P.M. Fifth Avenue Presbyterian Church, Fifth Ave. at 55th St. (212-874-4225); free.

Ann Patchett
The author of *Bel Canto* talks about the writing process in the season's last installment of the "Writers on Writing" series. • 5/21 at 7:30 P.M. Marymount Manhattan College, 221 E. 71st St. (212-774-0780); free, $5 reserved seating.

Jonathan Franzen
The National Book Award–winning literary superstar

Solutions to last week's puzzles

C	A	T	S	H	O	M	E	■	D	E	C	A	F	F
U	■	U	■	U	■	I	■	■	■	U	■	B	■	O
R	O	C	K	S	O	L	I	D	■	L	O	S	E	R
E	■	K	■	S	■	L	■	O	■	A	■	T	■	T
■	■	■	M	A	K	E	A	M	O	C	K	E	R	Y
S	■	S	■	R	■	N	■	E	■	H	■	M	■	W
T	I	T	O	■	A	N	N	O	D	O	M	I	N	I
A	■	E	■	E	■	I	■	F	■	N	■	O	■	N
G	R	A	N	D	M	U	F	T	I	■	P	U	C	K
E	■	M	■	G	■	M	■	H	■	P	■	S	■	S
C	A	R	P	E	T	B	E	E	T	L	E	■	■	■
R	■	A	■	W	■	U	■	R	■	E	■	U	■	A
A	L	D	E	A	■	G	O	O	D	N	I	G	H	T
F	■	I	■	Y	■	■	■	C	■	U	■	L	■	O
T	A	O	I	S	M	■	S	K	I	M	M	I	L	K

G	A	V	E	■	O	D	D	E	S	T	■	O	D	E	S	■	A	B	E	T
O	N	E	R	■	P	U	R	S	U	E	■	N	O	R	A	■	N	O	T	E
N	A	R	A	■	A	B	A	N	D	A	G	E	O	N	M	Y	K	N	E	E
D	R	Y	■	B	L	A	S	E	■	■	R	I	D	E	■	A	L	E	R	T
O	R	C	■	A	S	I	T	■	■	T	O	L	L	S	■	R	E	U	N	E
L	O	L	A	S	■	■	I	N	C	A	■	L	E	T	S	■	■	P	E	R
A	W	O	M	A	N	S	C	O	R	N	S	■	■	■	L	O	W	■	■	■
■	■	S	A	L	U	T	■	G	E	N	U	S	■	P	A	N	A	C	H	E
■	L	E	N	■	R	O	W	■	D	I	N	A	■	O	V	E	R	L	A	P
L	A	V	A	■	S	C	H	L	O	C	K	J	A	W	■	I	N	A	N	E
E	N	E	■	P	E	K	O	E	■	■	■	A	L	D	A	S	■	U	K	E
E	D	I	E	S	■	C	A	R	B	U	C	K	L	E	S	■	A	S	I	S
C	A	N	T	A	T	A	■	O	O	N	A	■	A	R	K	■	R	T	E	■
H	U	S	T	L	E	R	■	I	N	E	R	T	■	E	M	E	E	R	■	■
■	■	■	U	M	A	■	■	■	A	S	P	E	N	D	E	C	T	O	M	Y
N	E	B	■	■	M	A	P	S	■	C	E	D	E	■	■	T	E	P	E	E
A	R	U	B	A	■	M	A	T	E	O	■	■	A	B	B	A	■	H	A	M
P	O	L	A	R	■	U	R	I	S	■	■	T	R	E	A	D	■	O	L	E
P	I	L	L	E	R	S	O	F	S	O	C	I	E	T	Y	■	E	B	O	N
I	C	E	S	■	B	E	L	L	■	A	D	E	S	T	E	■	F	I	N	I
E	A	T	A	■	I	S	E	E	■	T	E	S	T	E	D	■	T	A	G	S

NEW YORK.

READER SERVICES

MOVING?

Please give us four to six weeks notice of a change of address. Please check the appropriate box. Even if you have notified the post office about your change of address, please fill out and mail this form to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $39.90. Please check the appropriate box.

UNLISTING SERVICE?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.

☐ Renewal.

☐ Payment enclosed.

☐ Bill me later.

☐ Change of address: Please note new address.

☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY, STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661
Or call 1-800-678-0900 for faster service.

On View

Spanish Gloss

Often credited with awakening America to the new wave of British design, the Terence Conran Shop now displays the fruits of the Continent's most exuberantly designed city in the traveling exhibit **Barcelona Diseño.** Early-twentieth-century furniture by the Catalonian capital's favorite son, Antonio Gaudí (it's his 150th birthday this year), is shown alongside Jorge Pensi's classic seating and contemporary products by the area's craftsmen. The photos of city treasures like Gaudí's tiled Salamandra (pictured), commissioned for the exhibit, were also reprinted for sale at the store. (May 17 through June 9; see "Exhibits.")

closes the "Writers in Performance" series with a colloquy on *The Corrections.* • 5/21 at 8 P.M. Manhattan Theatre Club at City Center, 131 W. 55th St. (212-399-3030); $15.

Special Events

Tours

Hoboken History and Tasting Tour
Not known for its cuisine, the rapidly gentrifying left-bank town has ethnic specialties and more—like the birthplace of baseball and the haunts of Alfred Steiglitz, Frank Sinatra, and Thomas Edison. • 5/18 at 2:30 P.M. Call 212-465-3331 for reservations and meeting place; $16.

Jewish Borough Park
America's largest Hasidic community is explored on a trip to its thoroughfares and institutions. • 5/19 at 11 A.M. Call 212-415-5500 for reservations and meeting place; $20.

"The Beats in the East Village"
Bill Morgan, author of *The Literary Landmarks of New York*, leads a tour of sites made famous in the work of Ginsberg, Kerouac, and others. • 5/19 at 2 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $20.

Benefits

Park Pump-Up
Fitness star and Madison Square Club founder David Kirsch's third annual boot camp, which raises money for the City Parks Foundation, has one evening left. • 5/15 at 6:30 P.M. Madison Square Park at Madison Ave. and 23rd St. (212-360-8170); $50.

"Radiance"
A dinner and cocktail party benefits Rainbow's, which offers training and curricula to counseling groups for adults and children going through difficult transitions (currently focusing on 9/11 victims' families). • 5/18 at 8:30 P.M. Nong, 220 Park Ave., at 18th St. (201-400-0152); $125.

The Henry A. Grunwald Award
Lighthouse International, an organization that helps the visually impaired, honors Harry Belafonte and Jerry Della Femina for their dedication to the cause, with Liz Smith hosting and Mario Cuomo speaking. • 5/20 at noon. Cipriani, 110 E. 42nd St. (800-829-0500); $250.

92nd Street Y Spring Gala
A benefit party for the cultural institution stars Tommy Tune and the Manhattan Rhythm Kings in a song-and-dance routine called "New York Serenade." • 5/20, cocktails and dinner 6 P.M., show 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5488); $500 and up.

"Comin' Home to Harlem" Spring Benefit
See "Nightlife" for details. • 5/20 at 7:30 P.M. Apollo Theatre, 253 W. 125th St. (212-343-1920); $250 and up.

Exhibits

"Barcelona Diseño"
As Gaudí turns 150, a traveling exhibit presenting the best of the Spanish city's product designs comes to the British store. (See box.) • 5/17 through 6/9. Terence Conran Shop, Bridgemarket, 407 E. 59th St. (212-755-9079); free.

"Me, Myself, and Infrastructure"
An exhibit originally planned for the World Financial Center focuses on both the technological and sociological factors that go into planning the city's vast, complicated infrastructure. • 5/21 through 9/15. New-York Historical Society, 2 W. 77th St. (212-873-3400); $5 admission.

Events

Ye Olde Village Fair
One of the few remaining truly quaint nooks in the West Village hosts one of the city's few truly quaint fairs, which has an outdoor café, food court, and a bandstand jangling with Dixieland jazz, blues, and swing well into the evening. • 5/18, 11 A.M. to 6 P.M., café to 10 P.M. Barrow and Commerce Sts. bet. Seventh Ave. and Hudson St. and Bedford St. bet. Morton and Christopher Sts.; free.

Brooklyn Public Library Book Sale
The annual market lays out thousands of bargain books at the Grand Army Plaza entrance to Prospect Park—enough used titles to ensure that the most discerning book hunter won't go home empty-handed. • 5/19, 11 A.M. to 4 P.M. Grand Army Plaza, Brooklyn (718-230-2100); free.

Sports

The Montauk Century 2002
The flattest 100-mile bike ride in the Northeast has all new routes this year—more scenery and less traffic. Choose from three distances and starting points. All routes end at Montauk. • 5/19, 140-miler at 5 A.M. from Penn Station and Atlantic Station in Brooklyn, 100-miler at 6 A.M. from Babylon train station, 65-miler at 6 A.M. from Manhattan and Brooklyn and 7:30 A.M. from Babylon (212-932-2300 ext.115); advance registration $52 to $56, $43 to $48 members.

2002 Hi-Tec Adventure Racing Series
Orchard Beach is the launching point for this grueling, eight-city National Championship challenging 330 teams of three in trail running, mountain biking, kayaking, and ominous-sounding "mystery tests." Anyone can enter. There will be a race for kids and (inexplicably) $10 Paul Mitchell haircuts. • 5/19 at 7:30 A.M., clinics and mandatory check-in 5/18 at 12:30 P.M. Orchard Beach, the Bronx (818-707-8867); $270 per team, $250 preregistration.

PHOTOGRAPH BY MIGUEL ALOSO.

Edited by Susan Avery

Children's Events

Grassroots Go-round
Follow Earth Celebrations' Rites of Spring Procession. (See box.) • 5/18 at 10 A.M. beginning at Forsyth Street Garden & Bird Sanctuary, Forsyth St. between Broome and Delancey Sts. (212-777-7969 or www.earthcelebrations.com); free.

Red Hook Rocks
The Red Hook Waterfront Arts Festival kicks off with the Earth and Surf Parade. At 1 P.M. is Poetry and Motion on the Ocean with music, dance, and spoken-word performances. Free workshops, boat rides, and dance classes. • 5/18 from 11 A.M. to 5 P.M.; Opening ceremony at Brooklyn's Coffey Park (718-287-2224 or www.dancetheatreetcetera.org); free.

Everybody Dance
Jazz for Young People at Lincoln Center asks *What Is Samba?* This kids' concert and instructional program is hosted by Wynton Marsalis and features the Lincoln Center Jazz Orchestra with guests Cyro Baptista and Romero Lubambo. • 5/18 at 11 A.M. and 1 P.M., Alice Tully Hall, Lincoln Center (212-721-6500 or www.jazzatlincolncenter.org); $15 for grown-ups, $10 for kids 18 and younger.

Musical Animals
The Little Orchestra Society presents the *Cat and the Fiddles*, a 50-minute concert featuring such colorful characters as Bang the Lion, Bow the Panda, Buzz the Bee, and Toot the Bird, each representing a different section of the orchestra. • 5/18 at 10:30 A.M. and noon; 5/19 at 1 and 2:30 P.M.; Florence Gould Hall, 55 E. 59th St. (212-971-9500); $40.

That's Def
Def Dance Jam Workshop, a company of artists ranging in age from 8 to 20 who are hearing-impaired or physically disabled, perform the original new work, *Wonderful Expressions: A Photo-Musical-Dance Journey.* Set to the music of Stevie Wonder, the show turns the pages of a photo album to bring back dusty memories. • 5/17 at 8 P.M.; 5/19 at 3 and 8 P.M.; Theatre of the Riverside Church, Claremont Ave. and 120th St. (212-870-6784); $12, free to kids 5 and younger.

Native New Yorkers
Learn Iroquois dances, discover the teachings of Mother Earth, design cornhusk dolls and pony-bead bracelets, and listen to a Mohawk ironworker discuss his trade at this year's Children's Festival at the Smithsonian's National Museum of the American Indian. • 5/18 and 5/19 from noon to 5 P.M.; National Museum of the American Indian, 1 Bowling Green (212-514-3700); free.

Parlez-Vous la Musique?
A French Music Adventure for Young People is an introduction to eighteenth-century French classics. The 90-minute show is presented by Chamber Players International. • 5/18 at 10 A.M.; Nassau County Museum of Art, 1 Museum Dr., Roslyn Harbor, Long Island (516-484-9337 or www.nassaumuseum.com); $10 for one grown-up plus one kid.

Pinkster Is Back
The spring festival known as "Pinkster" returns to the Hudson River Valley. This weekend-long cultural festival recreates an African-American celebration with drumming and dance, African storytelling, and demonstrations of utilitarian wares and cooking. • 5/18 and 5/19 from 10 A.M. to 5 P.M.; Philipsburg Manor, Sleepy Hollow (914-631-8200 or www.hudsonvalley.org); $9 for grown-ups, $8 for seniors, $5 for kids 5 to 17, free for youngers.

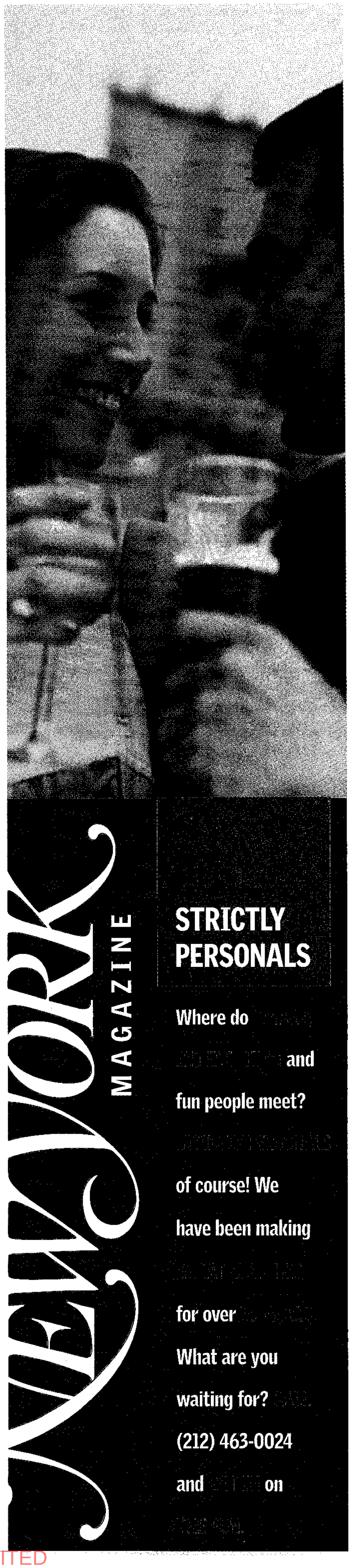
Laughing Your Little Head Off
If kids' laughter is one of your favorite sounds, then take the little ones to the Gotham Comedy Club to watch some of the funniest youngsters around perform their versions of stand-up. • 5/19 at 4 P.M.; Gotham Comedy Club, 34 W. 22nd St. (212-877-6115 or www.kidsncomedy.com); $15 plus a one-drink (milk?) minimum.

Happening

Flower Power

They say New York is a concrete jungle, but tell that to the folks who tend the 650 community gardens around the city, adding blooming life around tenements and in abandoned lots. In honor of these horticultural cityscapes, the annual **Earth Celebrations' Rites of Spring Procession** gets under way for the twelfth year this Saturday morning. Weaving through some 40 gardens on the Lower East Side, this plantation pageant (pictured) includes giant puppets, world-music marching bands, costumed garden characters, belly dancers, and performances with a mythical theme through the day. Wear good walking shoes, advises parade founder Felicia Young. "This is not a parade that goes from point A to point B. Ours is eight hours long." Since the grassroots effort to save the gardens began in 1991, 150 of these ad hoc oases have been lost to real-estate development—the good news being that their plight has drawn some attention and got the gardens designated on city maps. The jury's still out on Bloomberg's floral feelings, so stop and smell the flowers while you can. (See "Children's Events.") S.A.

PHOTOGRAPH BY VINCE ENG.



STRICTLY PERSONALS

Where do [illegible] and fun people meet? [illegible] of course! We have been making [illegible] for over [illegible] What are you waiting for? (212) 463-0024 and [illegible] on [illegible]

REAL ESTATE

APARTMENT EXCHANGE

My Beverly Hills—2-BR/2-bth apt with patio - for your doorman/decent apt in NYC. Will consider 1-BR. Looking for 1-yr min. **310-273-7357**

APARTMENTS FOR RENT Manhattan

East 66th St.—Studio apt. Nicely furnished w/queen murphy bed and xtra bed. Separate window kitchen. Elevator, 24-hr DM. Sleeps couple. $2200 neg. Rent short or long term. **212-371-7096**

Churchill Furnished Housing
The tri-state area's foremost source for temporary furnished housing and extended stay - 1 day-12 months plus. NY, NJ, CT. Includes all amenities and utilities.
800-658-7366 www.FurnishedHousing.com
For daily stay: **www.ChurchillSuites.com**

AS YOU LIKE IT
Select Furnished Apartments.
Style/Location/Value/Credit Cards.
800-277-0413 / 212-695-3404/4655 (fax)
e-mail: selectapts@aol.com
www.furnapts.com

ABODE - 800-835-8880
Lovely furnished apts. 4-nite min.
abodenyc.com / 212-472-2000

East 50s-80s—Start $1400 Per Month. Charming Furnished Apartments. Caring People - Quality Listings Welcome.
212-879-6226 www.mjames.com

FURNISHED QUARTERS

Designer Apartments Fully Furnished
• No Broker's Fee •
STUDIOS TO THREE-BEDROOMS
BROWNSTONES WITH TERRACES
LUXURY DOORMAN HI-RISES
ALL MANHATTAN LOCATIONS
1 Week to 1 Year • Start $2,600/Month
Utilities, Phone, Cable, Maid Service
(212) 367-9400
furnishedquarters.com

COOP/CONDO Manhattan

97th corner Park Ave.—3-BR Carriage House. Impeccable renovation. Garage, roof deck, gourmet kitchen, wine cellar. Central heat, CAC. 2700 sf. Taxes $1400 per year. $2,000,000. Call **212-860-5688**

Nest Seekers Corp.
Full-Service Residential Brokerage Services and Corporate Housing Provider.
Rent, Buy or Sell Your Home with the Best.
www.NestSeekers.com
212-252-8772

COOP/CONDO New Jersey

Fort Lee—1-BR/1-bth, 28th floor, terrace, NY skyline view. $159,900. **Perfect Move-In**—1-BR/1-bth, terrace. $129,900. Call Gert: **201-567-7788 x118**

OFFICE SPACE

Midtown—Pre-built, move-in condition. View our listings of prime office space.
WWW.JGROTTO.COM
J. Grotto & Associates, Inc. **212-661-0060**

To Advertise in *New York Magazine's* REAL ESTATE section, call Tim Hyde: **212-462-3320**

MAUSOLEUM

The Woodlawn Cemetery, New York, NY
Classic 1910 Mausoleum designed by John Russell Pope, architect of the Jefferson Memorial, the National Gallery and Frick Museum. The Woodlawn Cemetery (est. 1863), a 400-acre historic site and the final resting place for many notables including: FW Woolworth, Alva Belmont, Ralph Bunche and Jules Bache. Mausoleum is vacant, with 9 catacombs on a 9,492 sq ft lot.
For information, contact Steven Sloane at: **718-920-0500**
or: **ssloane@thewoodlawncemetery.org**

ROOMMATE WANTED

Two Harlemites—Looking to share apt in converted school. **Room:** vaulted ceilings, separate bath, hardwood floors. Utilities and cable included. **You:** nonsmoker, no pets, reliable, considerate. **Us:** young, professional. $1200/month. Call: **212-663-5080**

INNS AND LODGES

CONNECTICUT

BLACKBERRY RIVER INN—Norfolk 800-414-3636
Wake up in the mountains at our 237-yr-old, elegant Colonial Inn on 27 scenic acs w/pool. Lux rms, some w/fplc/jacuzzi. Antique/swim/hike. Country breakfast incl. **860-542-5100 / www.blackberryriverinn.com**

SAYBROOK POINT INN & SPA 800-243-0212
Old Saybrook, CT—Luxurious 80-room shoreline Inn and full-service spa, indoor pool and fitness center, award-winning restaurant, elegant waterfront rooms. Outlet shopping, casinos, theater and museums all close by. Only 2 hrs from NYC. Romance and Spa packages from $139 per night! **www.saybrook.com**

HAMPTONS

Visit THE WALKING DUNES! Montauk, NY
GURNEY'S INN RESORT & SPA
631-668-2345 www.gurneys-inn.com

SOUTHAMPTON INN
90 sparkling guestrooms on 5 acres, heated pool, tennis court, beach shuttle, steps to village & restaurants, endless beaches, vineyards and country backroads. Summer Midweek Pkg. "Best Inn in Southampton."
800-832-6500 / southamptoninn.com

Southampton's Village Latch Inn Hotel
Imagine a Gatsby-style country house hotel, right in town near beach. On an exclusive 5-acre estate. Each room's ambiance uniquely different. Choose between antique-filled to modern duplexes, fireplaces, balconies, decks. Or, rent your own villa for groups. From Frommer's to Fodor's, voted #1 in over 50 travel guides as "the best place to stay in the Hamptons." Member of LUXE Premier Hotels.
Reservations: 800-54-LATCH / www.villagelatch.com

DUNE *Resorts*

Experience The Hamptons' Finest!
Situated in some of the choicest locations in East Hampton, Amagansett, and Montauk. We offer oceanfront resorts with spectacular beaches as well as village accommodations.
Stay with us for a memorable vacation experience!

Featuring this week:
OCEAN COLONY RESORT
BEACH AND TENNIS CLUB
631-267-3130
Amagansett Oceanfront
Nestled in the pristine dunes of Amagansett. Magnificent ocean beach, pool, tennis courts. Minutes from East Hampton. Amagansett & Montauk studio efficiencies, private 2 BR cottages and 3BR suites. Daily maid service.

DRIFTWOOD ON THE OCEAN, *Montauk*
800-48-DRIFT or 631-668-5744

EAST HAMPTON HOUSE RESORT
800-698-WAVE or 631-324-4300

THE HERMITAGE, *Amagansett*
631-267-6151

OCEAN BEACH RESORT, *Montauk*
800-BEACH FUN or 631-668-4000

SEA CREST RESORT, *Amagansett*
800-SEA-DAYS or 631-267-3159

SURF CLUB RESORT, *Montauk*
800-LAST WAVE or 631-668-3800

WINDWARD SHORES, *Amagansett*
631-267-8600

www.duneresorts.com

MANHATTAN

LeRefuge Inn - City Island, NYC
Romantic escape with beach and water views. Accessible by MetroCard. Exquisite French Cuisine. 20 minutes by car to the best of Manhattan. $85 per night. **718-885-2478**
Visit our website: **www.LeRefugeInn.com**

NEW JERSEY

SPRING LAKE, NJ 888-249-6252
Victoria House B&B Inn
"1 of NJ's Top 10 Inns."
Online availability... **www.victoriahouse.net**

NORMANDY INN - SPRING LAKE
Elegant Victorian inn, just steps from ocean. Private baths. Full country bkfst. The perfect getaway.
800-449-1888 www.normandyinn.com

MID-ATLANTIC

YOUR GUIDES TO THE BEST GETAWAYS
www.PoconosBest.com
www.AtlanticCitysBest.com
www.GoldenCityGuides.com

VERMONT

THREE STALLION INN - Randolph, VT
Bordering the Third Branch of the White River, the Three Stallion Inn offers country hospitality, charming guest rooms, swimming pool, whirlpools, sauna, fitness room, tennis courts, mountain or road biking, hiking trails and golf. "Best dining experience in central Vermont."
800-424-5575 www.threestallioninn.com

TO ADVERTISE IN
Inns and Lodges
CALL TIM: 212 • 462 • 3320

TRAVEL

AIR TRAVEL

BLUESTARJETS™
Any Jet, Any Time, Any Place
FOR A PRIVATE JET:
1-866-JET-TIME
www.bluestarjets.com

BED & BREAKFAST
Hamptons

EAST HAMPTON GUEST HOUSE Charming Colonial with heated gunite pool. Near beach, shops and restaurants. **212-734-9652 www.puddyplace.com**

RESORT
Hamptons

HAMPTONS—Waterfront resort. Breathtaking vus, continental bkfst, tennis, pool. $99 p/nite getaway special. Suites avail. Near wineries, shops, restaurants. **www.arlingtonshores.com 631-723-6000**

SEASONAL RENTAL

BRIDGEHAMPTON—Two brand-new 7-BR, 6/7-bth homes on 5/6 acres, with pool, tennis and indoor gym. Great for groups. Available weekly/weekends. **www.theresidencesof.com 212-579-4964**

SUMMER RENTALS
Connecticut

WESTON, CT—3-BR/2.5-bth w/screened porch, on 2.5 serene wooded acres. 1 hr NYC. Near transportation & beach. Avail MD-LD. $4K/mo neg. **203-762-0786**

Litchfield Co.—Beautiful cottage on pvt lake. 3-BR/1-bth, screened porch - $9500 MD-LD flex, + small 1-BR/1-bth - $5000 or yr-rnd. Pvt bch, kyk, swim. **860-927-3273**

Litchfield Co., Bantam Lake—Beautiful 3-BR/2-bth waterfront home w/total privacy, deck and boat dock. Western exposure. Sunset views. $28K season or $3K p/wk. For information, call: **860-567-5161**

LITCHFIELD CTY, CONNECTICUT Largest Selection - Cottages/Estates. $6K-$100K. Lakes. Mtns. Antiquing. Brochure - **Klemm RE 860-868-0505**

SUMMER RENTALS
Hamptons

East Hampton Gem—Fabulous 3-BR, 3-bath house, wonderful pool, beautifully furnished, on completely private 2.5 acres. Bright and open house with central air, all appliances and beautiful landscaping. Aug-Labor Day. $17K. Call: **631-324-8889**

Bridgehampton: Amazing New Summer House Bath every BR! Tennis, pool, hot tub, basketball, V-ball, A/C. Great loc. Profil, fun group. **Matt: 914-423-9712**

Noyak...Steps From Beach—Minutes from Sag Harbor, *this charming* 2-story, 2-BR, 2-bath house features fireplace, hot tub, outdoor shower, garage, all new kitchen, lovely indoor and outdoor furniture. Have a wonderful and relaxing summer. Memorial -LD: $18K or $10K monthly. Call and leave message: **212-473-0670**

SUMMER RENTALS
Jersey Shore

OCEAN GROVE, NJ—3-BR house. Walk to Asbury Park & beach. 1 hr from NYC train/car. A/C, W/D, grill, deck. $1500 p/wk. **212-546-2240** or view at: **www.clubphoto.com** (enter alias OG)

SUMMER RENTALS
New York

Woodstock/Saugerties—Guest house at Big Pink. Secluded, beautiful 1-BR contemp on grounds of historic Big Pink. Sunny, bright, mt. and meadow view. Screened gazebo, gardens. All amenities incl. $450/wknd, $925/wk. **914-834-7424**

SUMMER RENTALS

Fair Harbor, Fire Island—Exclusive wks/wknds June-Sept in spacious 3-BR hse. W/D, D/W, TV/VCR, huge deck, gas grill. Also seek to share wknds & 8/23-9/2 w/singles, M/F, 40/50s. **212-979-2715**

FIRE ISLAND
Oceanfront ∞ Bayfront ∞ Seaview
Full Or Share Season. Please
Call Owner: **212-838-2288**

FI - Ocean Beach, Oceanfront Newly renov 5-BR home w/2 oceanfront decks, BBQ & hot tub. M-F, $1,295 to $1,995 per 5-day wk. David: **212-929-7531**

SUMMER SHARES
Hamptons

SOUTHAMPTON—Single prof'ls, 30s-40s. Contemp 3-BR/2-bth w/bridged walkway to pool. Jacuzzi/spa, deck, fplc, BBQ's. Near beach, town, golf, tennis. 1/2 shares. Photos avail. Call: **212-535-2400**

Westhampton - Tennis, Pool, Hot Tub 35-55 yrs young. Well-run, super house, has all w/best, friendliest people. Long season. $1650 1/2 share. **Patrick: 212-647-1528**

Southampton—5-BR/3-bth house w/pool. *Walk to bay. 35+ prof'ls. 1/2 & full shares.* Day: **212-725-7516** / Nite: **212-432-1130** or email: **tf418@earthlink.net**

W'HAMPTON—FANTASTIC HOUSE w/friendly, 35+, single, athletic, fun prof'ls. Gorgeous 6-BR, pool, tennis, A/C, hot tub, more. Lg season. 1/2 $2100. **516-997-6572**

Southampton—Large, modern 4-BR/3-bth house. A/C, pool, deck. Walk to bay beach. *Long season. Age mid 30s-40s prof'ls.* Two per room. **718-782-7525 / 212-559-4602**

Sag Harbor—Fabulous house, 20s-30s. Pool, tennis, hot tub, basketball, BBQ, billiards. Fun, nice professionals. **www.hamptonmansion.com 212-614-9654**

W'HAMPTON WATERFRONT WKNDS
Singles & parents with & without kids. Share a 5-BR/3-bth waterfront home with pool, tennis, dock...*MD thru LD.* Also available weekly. **646-321-8218**

SUMMER SHARE PARTY

Meet Hampton House Managers. See the houses w/pools, tennis, beach, etc. **Decades Club, 1st Ave @ 62nd St.** Thursday, May 16th, 6-9PM. $10 @ door. House Managers, call Phil: **212-599-5120** for table reservations.

Westhampton—Tennis, pool, sailing. Friendly, fun, 35+ prof'ls. Beautiful, spacious contemp w/all amenities. 1/2 $1850. Bob: **917-860-0323**; Hal: **631-325-2778**

To Advertise in *New York Magazine's* TRAVEL, call Tim Hyde: **212-462-3320**

WHB—Pool, jacuzzi, walk to town. Warm prof'l group, 39+. 8-BR/5-bth. $1,895 1/2 share. See: **www.go.to/HamptonHouse** For info, call Jack: **212-535-0880**

East Hampton—Brand new resort-like home. Absolute must-see. Surrounded by 100 acres. 8-BR/6.5 marble bths, gourmet Viking kit, 18'x44' htd pool, O/D gym, hot tub, pool table, TV & VCR in every BR. Great location - bike or blade to town or beach. 1/4 & 1/2 shrs avail. Midwk rentals. **www.hamptons-ny.com** Zachary: **917-757-3534**

WHB—Single rms, 1/2 $1,995, dbl rms $1,595. Pool, *jacuzzi, free tennis/fitness* membership. Sat dinner by hotel staff. No shopping or cooking by members. Walk to beach/town. Also tennis camp & honored B&B. For info, call: **914-234-9462** **www.westhamptontennis.com**

WESTHAMPTON—5-BR, 3-bth house w/ pool and hot tub. Beach passes. Long season. 35+ prof'ls. 1/2 share $1200, full *share $2200. Days/eves, call:* **212-685-0199**

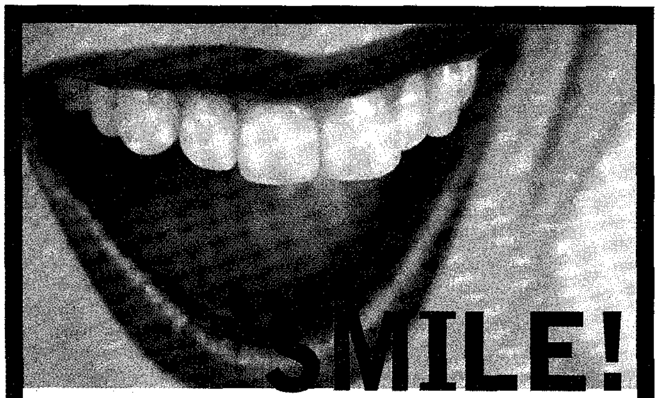
Quogue—5-BR/3-bth designer house, tennis court, pool, hot tub, CATV, CAC, maid service. Seeking athletic, 35+, fun-loving singles. Mike: **917-853-7005** or Lucille: **516-902-0220**

TO ADVERTISE IN OUR
Travel Section
Call Tim Hyde
212•462•3320

SUMMER FUN
Don't Miss The Opportunity To Advertise In Our
SPECIAL DOUBLE ISSUE
DEADLINE: 6/11
212 • 463 • 0024

HEALTH AND FITNESS

DENTAL



MAKE YOUR SMILE WHITER, BRIGHTER, BEAUTIFUL. Porcelain veneers. Laser whitening. Metal-free fillings. State-of-the-art dental technology. Dazzling results. Dr. Linhart has more than 20 years experience in cosmetic dentistry, and will help you maximize your smile's potential. Call to schedule your complimentary consultation.

COSMETIC DENTISTRY Jan Linhart, DDS., PC.
230 Park Avenue, Suite 1164 212 682 5180 **DRLINHART.COM**

COSMETIC SURGERY

Volunteers Wanted—Dermabrasion Wrinkle Study. Discounted Fee. 593-2600

LASER EYELID SURGERY
Free Consult With Eyelid Specialist.
Fast Healing. **www.eyelifts.com / 212-265-8877**

LASER HAIR REMOVAL
1045 Park Ave. & Great Neck. 244-2020

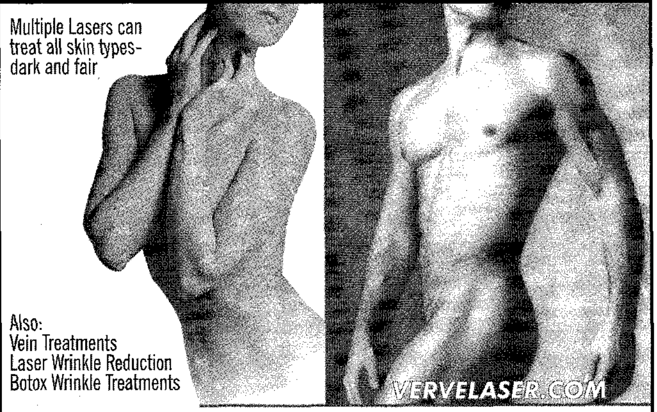
BREAST REDUCTION
Park Avenue Specialist. 244-2020

To Advertise in *New York Magazine's*
HEALTH AND FITNESS section,
call Mark Bristow: 212-462-3316

For Information About Advertising In
Health and Fitness
Call Mark Bristow at:
212•462•3316

MEDICAL

LASER HAIR REMOVAL
ALL PATIENTS TREATED BY BOARD-CERTIFIED PHYSICIAN



VERVE
LASER MEDICINE & WELLNESS

Free Consultation with Stephen Bracci, M.D.
Midtown Manhattan - 212-888-3003
Garden City, Roosevelt Field - 516-222-2002

COSMETIC SURGERY

SPECIAL OFFER

lipoworks™
total body refinement

Have your body sculpting performed by liposuction specialists
3 areas for $3,995

Great Savings - Call Now!

Free Consultation 212.758.4343
www.lipoworks.com

DENTAL

NY BREATH CARE
The most effective anti-halitosis Tx.
Featured on 20/20, GQ, Today. 683-6505

LASER SMILE
The only FDA approved laser bleaching technology. Complimentary massage by a licensed therapist to make your experience stress-free and wonderful.
Same-Day Porcelain Veneer Service
Dr. Malik & Dr. Rosenthal:
41 E 57th St NYC 212•421•1500

HEALTH & BEAUTY

Liposuction & Laser Hair Removal
Last Chance... Spring Discount.
Faculty Plastic Surgeon. 212-593-2600

TORN EARLOBE?
FREE EAR PIERCING WITH THE REPAIR OF TORN EARLOBE
212.744.LOBE • 212.744.5623
Insurance Accepted
Where Applicable

COZY Massage And Body Polishing
Steam And Shower. Facial, Waxing.
7 Days. CCs. 212-240-9483

DEVELOPERS OF EPIFACIAL
IPL Hair Removal. LI Center For Hair,
Vein And Cellulite Removal. 516-742-3388

Laser Hair Removal—Fast & Affordable.
Univ. Faculty Plastic Surgery. 593-2600

Electrolysis/Permanent Hair Removal
Immediate Results - Modern Galvanic Tech.
17 Yrs' Experience • Sterile Procedures
For Gentle/Sensitive Skin • Affiliated
w/Top Dermatologists. Member of
AEA, NYEA. Free Consultation.
Men/Women. MW Medical Ctr.
123 W.79th St., NYC
Call Teri Iris @: 212-874-4658

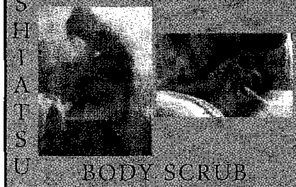
To Advertise in *New York Magazine's*
HEALTH AND FITNESS section,
call Mark Bristow: 212-462-3316

HEALTH & BEAUTY

PARK CLUB SPA
Facial, Bodywork And Skin Treatment.
212-751-7781

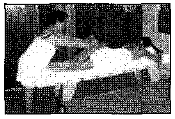
SOL SPA
Heal Your Body And Soul

MASSAGE



BODY SCRUB
For Men and Women
4 West 33rd Street
212-564-2100
www.spasol.com

YI PAK & HANYANG



Body Scrub • Deep Tissue Massage
2-hour session for $100
Includes:
- Steam & Sauna
- Exfoliating Scrub
- Facial w/Cucumber Pack
- Full-Body Massage
- Shampoo & Rinse

10 West 32nd Street (Betw 5th & Bway)
2nd Fl. Women 3rd Fl. Men
Credit Cards Accepted
212-868-0851 / 212-564-8882

GRAND OPENING
SPADIUM
more spa,
more happy

dry sauna • body massage
steam sauna • body scrub
health gym • personal jacuzzi
For Men and Women @ 49 W. 32 St.
(between 5th Ave./B'way)
212-967-3131

HOLISTIC HEALTH

Harvard Teacher's Thai Bodywork—With Stretches. W. 56th St. Bela: 974-9633

Sweet Swedish—Aromatherapy, Reflexology. East 51st St./3rd Ave. 212-446-6779

LICENSED THERAPY

SEX for SUCCESS
SEEN ON 20/20 & CNBC
NYC's Only Certified* Sex Therapist;
MD-Supervised SURROGATE PROGRAM
Cure Impotence/PE/Shyness
***American Association of Sex Educators, Counselors and Therapists.**
Proven Success. 212-971-6060
www.SEXUALSUCCESS.com

Continued on next page.

Continued from previous page.

LICENSED THERAPY

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private * Results * All Dysfunctions
www.abel2.com 212-721-7650

Successful Sex Therapy—Plus Tantric & Surrogate. Dina. 7 Days. **212-971-2413**

Surrogate Sex Therapy—Private Mastery! **516-773-4284 • 212-539-7654 • 917-658-3513**

Surrogate Therapy—Intelligence, healing hands/heart, discreet. 14 yrs exp. **212-316-4768**

MASSAGE/THERAPEUTIC

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th St. **212-447-6666 / 800-583-8679**

#1 Magic Hands—High Quality. 7 Days. 10am-1am. Parking Available. **718-899-1289**

Exotic Relaxation Specialist!—#1 Sensual! Aria: **212-695-8466**

Power Healing Hands—For Pain And Stress Management. **718-591-2783**

Enlightening Touch—Pamper Your Body And Soul. For Women. **212-492-5113**

Exotic Bodywork—S.P.A. - Sensual Physical Alignment. Kamala: **212-736-6114**

River Spa—28 Dempsey Avenue. Edgewater, NJ. **201-969-8800**

Total Relaxation By Diane—Hotel/Office/Residential. **718-263-4343**

Chinese Massage Therapy—Top-rated by Citysearch. 10:30am-10:30pm. **212-593-9904**

KOZUE 212-734-8600
795 Mad Ave. All CCs.

Sensitive Man W/Healing Hands—Men Only. Call Marc, 9am-11pm. **212-255-8854**

Sensual Tantric & Aqua Massages—
Creative Cleansings w/Real RNs.
Luxurious/Affordable. 10a-11p. **749-6442**

Upper W. Side—Deep Tissue, Swedish, Hot Stone, Body Scrubs. CCs. **362-6263**

East 57th—Strong, comfortable, affordable, prof'l. Scrub. Pvt. CCs. **212-752-1060**

E. 51st/W. 94th—Swedish, Colonic, Scrub, Mud Wrap, Sauna. **751-2319 / 222-4868**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

Silver Star Spa
Asian Staff. Shiatsu/Swedish.
Steam/Sauna. M/F/Couples.
6 West 48th St. 212-921-8858

Energy Enhancement—Relax, focus, succeed. Joy Schwartz, NYS lic'd. **684-8572**

East 40th Street—Relaxing Bodywork. Reflexology. All Credit Cards. **212-696-4285**

Gin Ja Inc.—2029 Jericho Turnpike. New Hyde Park. Swedish/Shiatsu. **516-352-9745**

$60 Body Massage,
Deep Tissue Relaxation,
Steam, Shower
Aria Massage
212-255-4075
206 West 23rd St. (Off 7th Ave) NYC

American Beauty Spa—Swedish Reflexology. Sauna And Jacuzzi. **718-897-6605**

Cleansing In Luxury—Absolutely Creative Nursing. Private. **212-338-0266**

KOBE 56
Shiatsu, Swedish & Stone Massage.
Male & Female Therapists Available.
23 West 56th St. **212-586-0555 / 333-2588**

MEDICAL

HIV/STD/GENITAL WARTS
Viagra For Sexual Dysfunction.
HIV Results - Immediately. Confidential.
Central Park Medical Assoc. 246-0800

WHAT'S NEW IN DIABETES?
- COME MEET THE EXPERTS -
Cornell Diabetes Center
OPEN HOUSE
URIS Auditorium
1300 York Ave. (@69th Street) NY, NY 10021
May 23rd, 2002 From 6:00 PM to 8:30 PM
Refreshments will be served &
Surprise gifts will be raffled

PERSONAL TRAINER

FIRST MONTH FREE!
Fitness without aerobics: 30-minute sessions in private midtown gym.
Guaranteed effective. **212-674-6318**

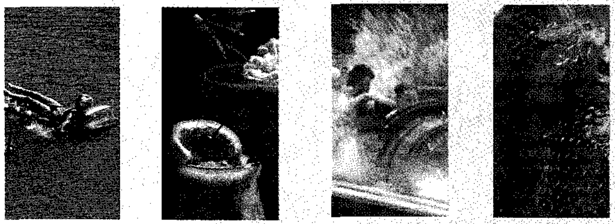
For Women Who Want The Best
Certified Trainer - As Seen In Marie Claire.
Call The Bodysmith Co. **249-1824**

WEIGHT CONTROL

We Have The New Medication Everyone Is Talking About! Losing weight has never been easier. MD-supervised. **737-4644**

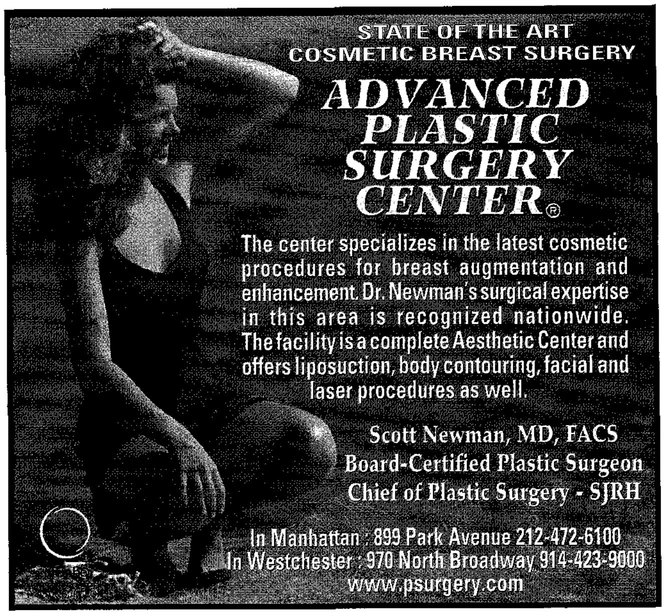
SUMMER FUN

SPECIAL DOUBLE ISSUE



Issue Date: 6/24-7/1 ***On Sale:*** 6/17-6/30
Special Sections Deadline: 5/30
Classified Deadline: 6/11
To Advertise Call: 212 • 463 • 0024

COSMETIC SURGERY


STATE OF THE ART
COSMETIC BREAST SURGERY
ADVANCED PLASTIC SURGERY CENTER®
The center specializes in the latest cosmetic procedures for breast augmentation and enhancement. Dr. Newman's surgical expertise in this area is recognized nationwide. The facility is a complete Aesthetic Center and offers liposuction, body contouring, facial and laser procedures as well.
Scott Newman, MD, FACS
Board-Certified Plastic Surgeon
Chief of Plastic Surgery - SJRH
In Manhattan : 899 Park Avenue 212-472-6100
In Westchester : 970 North Broadway 914-423-9000
www.psurgery.com

NEWYORK CENTER FOR PLASTIC SURGERY
As Seen On The News On Channels 4,5,7 & 9 & The Discovery Channel
Scarless Breast Augmentation.
Scarless Liposuction Without Bruises,
OnThe Beach In LessThan 7 Days.
Weekend and Scarless Face Lifts.
- **fat transfer**
- **scarless tummy tuck**
- **scarless breast lift**
- **scarless breast reduction**

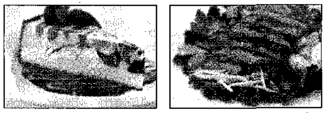
www.ienhance.com/DrGrossman
www.transumbilicalbreastaugmentation.com
Manhattan 212-585-2133
Brooklyn 718-934-5500

WEIGHT CONTROL

Look in the mirror.
Get depressed.
Go buy a diet book.
Get inspired.
Tell all your friends.
Go to the market, buy all the stuff.
(slip in a bag of cookies)
Lug the groceries into the kitchen.
Make a huge mess.
Sit down to your boring bland meal.
Get depressed.
Eat all the cookies.

or...
Open Door.
Eat delicious gourmet food.
Lose weight.

3 gourmet meals | 2 delicious snacks | Prepared fresh daily | Delivered to your doorstep
Only ~~$41.95~~/day
$34.95
(Special limited time offer.)



ZONE GOURMET

zonegourmet.com **1.800.432.2245**

BOATS AND YACHTS

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corp & private. **212-534-6380 www.y4as.com**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana M/V Jewel
Personalized, Luxurious Yacht Charters.
Dinners A Deux...To Large Corp Events.
www.doveyacht.com
212-594-1561 • 973-482-1991 • 888-860-DOVE

Prestige Yacht Charters
Spectacular Events Aboard Luxury Yachts
www.prestigeyachtcharters.com
Call 7 Days: **212-717-0300 / 914-723-4510**

Majestic Star & Star of America
Exclusive corporate or private events on the Majestic's spectacular luxury yachts. Small groups to 400 passengers. Chelsea Piers, NYC. **212-802-0814 / www.majestic-star.com**

Manhattan Yacht Charters
Over A Decade Of Value & Service.
Consider Us Above The Rest.
212-995-5470 - ask for Mary.
www.manhattanyachtcharters.com

WORLD YACHT
Perfect parties for up to 500 guests.
NY and NJ departures available.
www.worldyacht.com 212-630-8800

Leisure Yacht Charters: M/Y Diplomat
Weddings, Parties, Corporate Events
www.leisureyachtcharters.com 212-594-9555

CHELSEA PIERS CHARTERS
For Prompt, Complete And Detailed
Information On **ALL** Of NY's Finest Yachts,
Call **212-645-6626** Or Visit **www.BoatsNYC.com**

SAIL ON A TALL SHIP! The Schooner RICHARD ROBBINS - 2-49 guests - from NY or NJ. **973-966-1684** Our 19th Year.

To advertise in *New York* Magazine's
BOATS AND YACHTS section, call Alex:
212-462-3325 or fax: **212-462-3595**

To advertise in
BOATS & YACHTS,
call Alex:
212.462.3325
or fax:
212.462.3595

ENTERTAINING

CARICATURES

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

ENTERTAINMENT

GORGEOUS STRIPPERS 914-287-2056
You Name It! We Got It! XXX-R Rated! Duos & Some Shows Too Risque To Say!!

GIFT BASKETS

Baskets Galore At The Purple Door—A gift no one ever returns. **914-725-8474**

GOURMET CATERING

Thunderclub.com—Food, beverage, staffing and rentals. **212-587-0194**

A Chef's Table Ltd... 212-427-1089
Unique Gourmet Food, Floral Design &
Deliciously Kosher Catering By Request.

PERSONAL CHEF

No Time To Cook? Personal Chefs Make Meals Especially For You! **212-946-1640**
www.NewYorkPersonalChefs.com

MUSIC

Pianist/Singer—Jazzy Gershwin, B'way, More...
www.jonathansegal.com 212-222-3169

NEW YORK KIDS

ENTERTAINMENT

Madeleine: Award-Winning Magician—& TV Clown Like-No-Other! **212-475-7785**

CLOWNMAGICNYC.COM—Magicians-Clowns-Puppet-Pony-Pet Zoo. **212-544-8153**

Starmites!—Dazzling Puppets, Absolute Favorite Characters, Harry P, Shrek, Monsters Ink, Sesame, Etc. Ages 2-9. Cheerful Nuttiness! —NY Times **212-473-3409**

GIFTS

SEND A PACKAGE TO CAMP
Unique Gifts For Campers Of All Ages,
Personally Selected And Sent.
Call: **SCARSDALE CHILD'S PLAY**
914-723-4396 or **800-258-5775**
www.scarsdalechildsplay.com

To advertise in the **NEW YORK KIDS**
section, call Kristen: **212-462-3319,**
fax: **212-462-3595,** or e-mail:
kristen_cappadona@primediamags.com

Thunderclub.com—Performers/Bands/DJs. Booking And Production. **212-587-0194**

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **917-441-0461**

PARTY PLANNING

ENTERTAINMENT AND PLACES
26 Yrs Exp.! Over 3,500 Events!
Corp/Priv. Eric Silvey Ent.: **212-486-9517**
www.ericsilveyentertainment.com

To advertise in **ENTERTAINING,** call Alex:
212-462-3325 or fax: **212-462-3595**

PARTY PLANNING

Thunderclub.com—One Call, One Company, One Check. **212-587-0194**

PARTY SERVICES

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

PARTY SPACE

Intimate And Engaging—Park Ave. South Restaurant. Cater In/Out. **212-479-7379**

EAT, DRINK & BE MERRY
Ten unique locations. Any occasion.
All budgets. 20-400pp. **212-585-2371**

Thunderclub.com—We know every space in the NY area. Free service. **212-587-0194**

LE FIGARO CAFE
(A Village Landmark)
Garden Room, Music, Full Bar,
Great Food. Kids' Parties Invited.
KARAOKE! 184 Bleeker St. **388-0002**

OPALINE
A Touch Of Class! **85 Avenue A,** btw 5th & 6th Sts. Call Rachel: **212-995-8684**

METRONOME
NY's premiere party space in Flatiron/ Gramercy. 2 rooms, 10-700pp. B'way @ 21st St. **505-7400 www.metronomenyc.com**

Antique, Unique!—Hottest W. Vlg. loc. 20 Fr doors, mahog bar, tin ceils, 20-200. **479-7306**

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

Exotic & Charming Moroccan Gem
Plan Your Next Event In a Cozy Outdoor Tent, Garden. Belly Dancing. **212-777-5454**

BROADWAY CITY
Festive & Fun Party Space in Times Square!
Corporate Events & Private Celebrations.
Historic 1920's NYC Atmosphere • Full Bar.
250 Top Arcade Games • Custom Catering
1,000-25,000 sq. ft. for groups of 10-1,000.
212-997-9797 www.broadwaycity.com

www.successfulaffairs.com
Uncovers the finest in party facilities.
Our service is at no cost to you. **212-684-6402**

Great Parties
will appear in the
SUMMER FUN DOUBLE ISSUE!

Issue Date: 6/24-7/1 ***On Sale:*** 6/17-6/30
Special Sections Deadline: 5/30 ***Classified Deadline:*** 6/11

Call Alex Singerman for information:
212-462-3325, fax: **212-462-3595**
or e-mail: **alex_singerman@primediamags.com**

MARKETPLACE

APPLIANCES

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS factory-auth_TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call with make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ALL MAJOR APPLIANCES
Rated #1 by New York Magazine.
Guar lowest prices. Imm del. Auth dealer.
718-338-3500 / 774-0198 Expert advice.

ASTROLOGY

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com **215-482-6517**

Maria The Psychic—40 Yrs Exp. Let's Talk About September 11th. **215-934-5908**

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

Ann Fisher - TV/Radio Psychic—20 Yrs Exp. Accurate. Credit Cards. **518-465-0903**

Jyotish — Vedic astrology.
Scientifically accurate. CCs.
www.jyotishnirupa.com (201) 521-9146

EDUCATION

3rd, 4th & 5th Grade Test Preparation
For Math, Language Arts, Science And Social Studies. Individual Instruction To Improve Basic Skills. Call For Free Education Consultation.
Call Mr. Rosenberg, M.S.ED **718-390-7223**

LIMO SERVICES

Lexus/Lincoln Limos, 2-18 Passengers—Vi/MC/AX. All Occasions. **800-546-3254**

MAKE-UP ARTIST

Professional Makeup For All Occasions In The Convenience Of Your Home, By Dorothy: **212-371-5875 / 917-406-4044**

PERSONAL STYLIST/SHOPPER

Let One Of New York's Premier Stylists—
Help bring out the chic in you!
(917) 495-5950

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

To advertise in **MARKETPLACE**
call us:
212.463.0024
or fax: **212.462.3595**

INTERIORS AND EXTERIORS

CABINETRY

CUSTOMIZED RADIATOR COVER—STORAGE CABINETS. **212-398-9648**

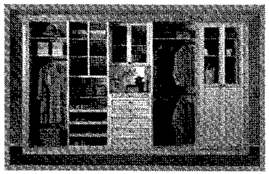
CLEANING SERVICES

Busy? No Problem! Let Leisure Cleaning Help! Big Jobs. Wkly. Move In/Out. Corp Acc'ts. Insured. Call: **212-628-6130** & Relax.

CLOSETS

SPACEMASTER CLOSETS
Also: Entertainment Centers, Bookcases, Home Offices. Melamine/Wood Veneer. Ins./Ref's. Free Estimates. **(212) 382-1533**

YOUR CLOSET.
ONLY BETTER.



Custom storage solutions for every room in the house - Closet, office, garage, entertainment center-- anywhere - Handcrafted designs - Professionally trained designers and installers - We'll come to your home for a free consultation

FREE INSTALLATION
with this ad
800.400.2673
www.closet-factory.com
closetfactory

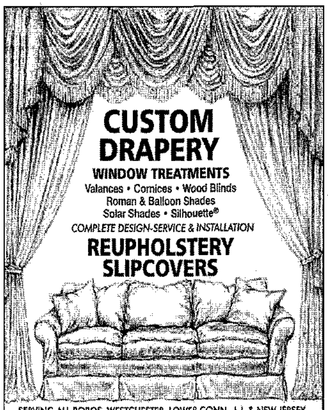
City Closet Co.

Free estimates...
All types of shelving.
Space professionals.
Affordable pricing. **212-945-4010**

DECORATIVE PAINTING

Faux Finishing Classes & Supplies—LIC, Mirage Studios **(718) 361-1071**

DECORATOR



CUSTOM DRAPERY
WINDOW TREATMENTS
Valances • Cornices • Wood Blinds
Roman & Balloon Shades
Solar Shades • Silhouette®
COMPLETE DESIGN-SERVICE & INSTALLATION
REUPHOLSTERY
SLIPCOVERS
SERVING ALL BOROS, WESTCHESTER, LOWER CONN., L.I. & NEW JERSEY
CALL FOR FREE SHOP AT HOME DECORATING SERVICES
MANHATTAN 212-385-2253 | TOLL-FREE 800 MARC TASH | BROOKLYN 718-336-3326
MARC TASH INTERIORS

FLOORS

J. Rapaport Wood Flooring—Installation, Refinishing, Repairs. Exp/Ins. **800-867-8341**

GENERAL CONTRACTOR

Brite-N-Up G/C—Closets To Kitchens, Bookshelves To Bathrooms, We Do It All. On Time, On Budget. Free Consult/Est. Excellent Refs. Lic/Ins. **(718) 827-5888**

HOME ORGANIZER

Personal Organizer—Home, office & more!
Rid your life of clutter & gain peace of mind... Great Gift! Free Consultation.
917-783-9862

INTERIOR DESIGNERS & ARCHITECT

whole home organization with style & ease simple space 212.463.9991

Rent-A-Decorator®—Budget-oriented pro designs your space at your pace. Fees from $150/hr. Featured in NY Times & Glamour. Call for reprints. **212-826-1069**

C.S. INTERIORS—Experienced, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

Caviar Decor...On A Tunafish Budget Commercial, Residential. **866-886-9180**

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms. **As seen on ABC • CBS • NBC • CNN**
Tri-State Area
Call Steve Lyons: 212-988-9666

EXPERT REDECORATION WITHOUT NEW INVESTMENT
USE WHAT YOU HAVE
interiors
ONLY $325/ROOM
RECOMMENDED BY
ABC • NYTIMES • HOUSE BEAUTIFUL
NY MAGAZINE • CBS • MET HOME
CALL FOR FREE BROCHURE
212-288-8888
www.redecorate.com

KITCHENS

BERCELI
Kitchen, Bath & More
Full Service Showrooms
Design to Installation
Board Approvals
• Cabinets • Vanities • Fixtures
• Appliances • Countertops & more

EASTSIDE	WESTSIDE
1402 Lex. Ave (92nd & 93rd St)	600 W. 52nd St. (corn. 11th Ave)
TEL. 212-722--8811	FAX. 212-722-2906

www.berceli.com

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (700 types of moldings to choose from), we have it all! **238 W. 108th St. 212-749-6438**

LIGHTING

Track By Jack 917-74TRACK (87225)
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans with small, efficient, low-voltage halogens.

PAINTING & WALLPAPER

T&M Painting—Carpentry, wallpaper, tile, plaster, faux fin. Free est/ins. **718-278-3372**

SAGEBRUSH PAINTING CO. 212-627-4212
Painting/Plastering, Faux Finishes. Ins.

PIANO

Expert Tuning—Repairs And Piano Regulating. Reasonable Rates.
Call Michael Keller: **201-653-8393**

RENOVATION

SPRING SPECIAL
CARPENTRY
WOODWORK • CABINETS
CLOSETS • TILE
WOOD FLOORS • WALL DIVIDERS
PAINTING • KIT & BATH
Free Est./Ins. Small/Big Jobs.
917-991-2090 718-788-4148
ABSTRACT • CONSTRUCTION

WINDOW TREATMENTS

NOBODY BEATS OUR PRICES!
Silhouettes Luminettes Duettes Minis Verticals Solar/All Shades **888-595-7511**

ELITE WINDOW TREATMENTS—Verticals, Minis, Silhouettes, Duette and Draperies. Lowest Prices: **212-807-8674**

To advertise in **INTERIORS AND EXTERIORS**, call Kristen: **212-462-3319**, fax: **212-462-3595**, or e-mail: **kristen_cappadona@primediamags.com**

ROLE PLAY

Beth—Angelic Ballerina. Delightful And Upscale. NYC Out. 212-631-7431

Hot Summer—Come & Cool Off W/Me! 212-753-7281 / 917-623-3865 after 11pm.

Come Live Out Your Fantasy—
With A Gal Next-Door.
The Hidden Chamber... 212-564-4484

Venezuelan Cover Girl—Upscale Men. Up E. Side. In/Out. Racquel: 212-327-4487

NJ UPSCALE ASIAN
Serene & Inviting. Call: 201-840-1743

Erotic Women/Men—For Phone Fantasy. Toll-Free. Vi/MC/AX. 877-292-6969

HANABI
Warm & Courteous Japanese and Korean Models
212 579-3700
Outcalls 24/7

Suzanne's Exec Stress Relief—38th/3rd. Expensive & Worth It. 212-557-1716

East Side Elegance—Stunning Model/Actress. Midtown. Jacqueline: 212-888-8004

"Your Personal Escorts To Adult Entertainment In New York City."
NY Elites
Dominque Available in NYC
Actual Photos of Our Super Models Upscale Clients Only
Yvette Available in NYC
1-888-588-5885
www.NYElites.com

Silk Stockings—A Pleasurable Experience. Call: 212-517-3300

Dangerous Curves—Outcalls Only. Call: 212-223-0632

The Red Room
For the red carpet treatment-quality service for every gentleman.
Meet 5 beautiful ladies...Then choose who you would like to spend time with.
(212) 879-7804 (70th St.)
www.reddd.com

Sophisticated, Sensual Blonde—Available For Fun. East Side Locale. 917-319-1319

Elegant, Sensual And Discreet—Outcall. 917-339-0024

Leilani/Nadya—Hawaiian Treat...Russian Elite. In/Out. 646-732-9196

Brazilian Beauty—For Mature Men. E. 60s Studio. Sweet/Discreet. 212-784-9968

www.UberTreasures.com
Unparalleled Companionship Service For The Uber Class!

Ladies In Brooklyn—Private/Elegant. 718-236-6622

Classy Shemale—Very fit. Manhattan in-call. Beginners okay. Lisa: 212-352-9255

123PARTYGIRLS.COM
Visit Real Party Escorts
NYC's PARTY CHOICE
212-725-8700
Male & Female
American & International
24 hrs. 7 days
All major cc's
College Girls
Runway Models

Silver Dream—Relax, Enjoy. In-Call. Brooklyn. 718-645-4334

Lea—Unforgettable... Lovely... Private... Discreet. In/Out. 212-829-1243

Caribbean Beauties—Ebony And Latin Women. Call: 212-628-3679

American Pie—A Slice Of Heaven On Earth. By App't. Now Hiring. 646-221-3504

V.I.P. ESCORTS
The Original V.I.P.
Outcalls Only
24 hrs/7 days
Real Models
"We Have The Best"
www.vipescorts.org
212•481•3000

Relaxing Full Bodyrub—Private. Call For Information. 917-396-3473

777 Lovely Asian Ladies
Beautiful, Safe And Clean...Or
Fast To Your Door. Call: 718-729-8867

Worldwide Beauties—Intimate. In/Out. 7 Days, Noon-4am. 212-251-0933

SIZZLE ESCORTS
Hottest girls Complete Satisfaction
212-725-7077
Out Calls Only
Independent 24/7
Real Models All Major C.C's
www.sizzlenewyork.com

Wall Street Escape—Sensuous bodywork fantasy. Discreet, private. 212-766-9885

NJ Burning Lace—Pvt Lingerie Modeling. Mins from GWB/Tunnel. 201-943-7283

"Live The Dream"
www.ginadepalmaxxx.com
Fetish Actress, Fantasy Queen
Gina De Palma
Visiting NYC Now Through 5/31 Only!
646-489-1161

Jill—Lovable Knockout From Spain. Upscale. Outcall. 212-379-8323

Beautiful Lingerie Model—For Refined Men. Angelique, Yours Truly. 212-426-9249

CHEZBRIGITTE.COM

Intimate Connections
New York's Hottest Talk Line
540-0444
$0.80/Minute, 18+

Stunning Shemale—See Me, Kitty, At: NY-EXOTICS.COM 212-753-6927

MEGAN
NYCOVERGIRLS.COM

www.SpiritWildSide.com
Women - Online Dating - Join Free

AMERICAN-BEAUTIES
since 1990
New York City's Most Private Club.
By Appointment Only.
Credit Cards Welcome
212-750-2424
www.american-beauties.com

ICHIBAN
Exotic & Elegant. 212-687-4485

elitemodels.com
presenting Debbie
elitemodels
212-399-3999

Anna Nicole Look-Alike—Independent. www.victoriastarr.com 212-362-3287

Russian Connection...—Incalls/Outcalls. By Appointment. 718-256-1481

Sensual Swedish Adult Mag Model—And Film Star - Avail For Appt's. 212-924-2744

Chase The Winter Blues—Matinee Lady. Mature. 718-520-0197/212-888-8898

Abigail Rothschild & Friends
"NYC's Most Elite Agency Meeting the Needs of the Professional"
1-800-613-7592
www.abbyrothschild.com

Boston, NYC & D.C.—Girlfriend Experiences. All CC's. 212-741-7156

Exquisite Mistress—Sensual, erudite, selective, pvt. Fetish/x-dress. 516-646-4560

NEW YORK'S #1 TALKLINE
TALK TO LOCAL PEOPLE "SINCE 1988"
970-5555
.45¢ P/M
1-800-970-5555
LADIES CALL FREE!
1-212-755-5555

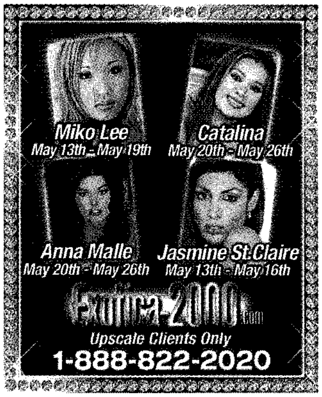
Asian Beauty—Bodywork for upscale, mature gentlemen. Pvt. In/out. 212-867-1313

Only For Discreet And Very Selective Gentlemen Who Are Not Afraid Of Unforgettable, Delightful Side Effects.
212-371-6862
www.monalisa-models.com

Pampering Plus—Bodacious Brunette. Midtown. Incall. 212-714-7021

www.janesnyc.com
Fun & friendly people
Private, elegant surroundings.
(212) 688-2458

Anna—Elegant Russian Beauty. By App't. In/Out. 212-946-5600


Miko Lee May 13th - May 19th
Catalina May 20th - May 26th
Anna Malle May 20th - May 26th
Jasmine St.Claire May 13th - May 16th
Exotica 2000
Upscale Clients Only
1-888-822-2020

Sarah And Friends—Private. In/Out. Call: 212-222-4167

We Attract New Clients
By Serving Present Clients
Exceptionally Well.
212-681-2823

Sensuous School Nurse—Cleansing, Fetishes. Ms. Susanne: 212-684-1312

Prima New York
www.PrimaNY.com
(212) 888-1666

Lisa—Sweetheart Brunette, Brazilian. East 50th. By App't Only. 917-332-0045

Netherlands Pet—Now In NYC! Outcall. 917-339-0010

NEW YORK DOLLS
Sensual ladies for upscale gentlemen. Discretion assured. In/out calls.
212-750-6686
www.ny-dolls.com

Texan Beauty—Kind And Caring. Hotel/ Residential. Midtown. 212-750-1516

Private Relaxation—For The Mature Gentleman. 212-387-0848

CityVibe.com
- Upscale Women
- Real Photos
- Easy To Navigate
- Real Videos

For Ads Call: 212-262-4222

VIPESCORT.COM
LOOKING FOR A VIP DATE?
DON'T SETTLE FOR ANYTHING LESS THAN THE BEST
212-688-4747
OUTCALL ONLY
WWW.VIPESCORT.COM

Monique—Classical-type Euro-ebony mistress. Safe, sensual, affordable. 917-637-7030

www.bluevelvetclub.com
You'll Know What It's Like To Be A VIP.
Stunning Hostesses. CPS. 212-445-0833

I ♥ NYPLEASURE.com!
More real girls!
More real photos!
More exclusive listings!
to advertise, call 212.813.1551

Blonde Hardbody—Fetish Wrestling And Massage. Private. Elegant Loc. 917-533-9161

Golden Palms—Blonde And Tan. Upscale. Outcalls Only. Call: 917-213-9642

Latin Seduction Model—For The Time Of Your Life. 80s Location. 212-472-1330

Relaxation + Gentle TLC—Sensuous Beauty. Out Only. Celine: 917-972-1002

24/7
Tokyo
NY's BEST!
(212) 213-6161
Outcalls Welcome

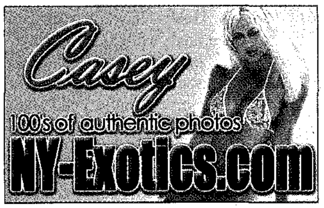
ROLE PLAY
PASSIONATE PRIVATE NURSE
Professional Mistress Available.
Personalized & Intimate. 212-354-4391

FLEUR DE ELITE
anything you desire
WWW.FLEURDEELITE.COM

Intimate Encounters
LIVE 1-ON-1 $3.95 MIN.
970-DEEP
1-800-970-DEEP .69¢ MIN.
LADIES CALL FREE!
1-212-593-TALK

Gina And Friends—Mature, private, discreet role-play & fetishes. 212-371-3106

Society—Girls.com..........Outcall Only. All CCs. 212-727-2000



Casey
100's of authentic photos
NY-Exotics.com

Sweet, Petite, Discreet—Italian 212-826-0740 Brazilian 212-784-9968

NY Pink—Gal Next-Door Type. You'd Never Know! E. Side. Private. 212-679-6002

MASSAGE

Central Park South—Austrian Lady. Mature, Sensual, Caring. Pvt. 212-246-4759

Claudette—Sensual, Sweet Lady. Private. By App't Only. Call: 212-980-6691

Mario—Legit or sensual massage. Discreet. West 40s loc. For men. 917-318-4990

A California Massage—Sensual, therapeutic. State-of-the-art technique. 917-328-9471

Sylvia—Discreet, Quality Service, Exclusively For Refined Gentlemen. 212-888-0611

Elegant Paradise—Downtown Location. Extraordinary Touch. 212-965-5363

Tired? Welcome!—Massage, body shampoo/ scrub - in Glendale, Queens. 718-366-3799

Graceful, Strong Hands Sensual Backrub
By A Beautiful Blonde. For Upscale Men
Who Deserve The Best! 646-334-7592

Sweet Touch And Bodywork—Shiatsu, Swedish. Outcall Only. 212-826-3385

COSTA DEL SOL
World Of Relaxation. 212-593-1605

O Canada!—Jamie. Fun And Friendly. Call: 212-330-6877

www.oasisnewyork.com—CPS Penthouse. Stress Relief. 212-397-8765

Body Scrub, Shampoo, Steam Sauna—West Village. Upscale. 646-654-0555

Hidden Treasure—East Side. Eighth Wonder Staff Here. 212-327-0244

New Manhattan Ichiban—5th Avenue. 10am-9pm. 7 Days. 212-532-3291

Velvet Hands—Bodyrub By Mature Lady. Private. Studio/Res. 212-681-1470

Bodywork In Relaxing Atmosphere—Little Neck Area. 718-281-0097

High Society Therapy—Fit For A King. Yonkers Area. Call: 914-793-1030

Touch For Men By Tomas—Relax, refresh. Private, safe. CC's okay. 212-689-6505

Glamorous, Satisfying Bodyrub
European Masseuses. Wall St./
East 50s Location. 212-571-3824

Hoboken Path/Penn Sta. Swedish—Till 2am. Studio/hotel/res. Paula: 201-963-8007

Shanghai Bodywork—Sauna, Facial, Foot Massage. Forest Hills. 7 Days. 718-268-8080

Escape Everyday Stress—Upper 40s, Off 5th Ave. Hiring. 212-688-4333

Take A Short Trip To Asia—Best Japanese Massage. West Village. 646-654-1212

Italian—Sensual Bodyrub. Elegant/Classy. Caring. Great Hands. E. 60s. 212-879-4978

Bodyrub In Stamford—By Appointment Only. Call: 203-359-4941 or 203-570-7095

Q-Salon—Shiatsu Massage For Relaxation. L.I.E. Exit 62. 631-451-7575

PURE BLISS
Private. Credit Cards.
212-213-2977

Euro-Asian Models—Exotic, Sensual. Midtown. 917-553-7882

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

Rubysnyc.com
By Appointment Only.

Strong & Sensual—Professional Bodywork By Petite Dancer. 50s. 888-869-6501

Full Body Rub By Anton—For Men. Midtown West. Discreet. 212-258-3492

Angie's Therapy—LIE Exit 62. Centereach. 631-698-8882

212-371-5966—East 63rd St. Clean And Private. By App't Only. Waxing/Facial.

Gramercy's Secret Garden—Beautiful Bodywork. East 20s. New! 212-448-0211

Lyndsey's Back—Mature beauty. Let me pamper you. For upscale men. 212-972-2170

Muscular Ebony Male For Men—Discreet. Near Penn Station. 917-860-7414

Satisfying, Sensual Service—Beautiful European. Totally Private. 212-398-1030

Extraordinary Touch—Unforgettable!... East 20s. Now Hiring. 212-685-5614

Mature, Sensual, Classy Lady—Elegant, Private. 7 Days. 212-262-4537

Pears—Uptown 60s: 212-779-9944 Features Synchronization. Downtown: 212-505-5151

Sweet Scandinavian—For Sensual Massage. Kristina: 212-956-5667

Indulgence NY—Spring Beauties! Superb Treatment. East 50s. 212-561-9422

Magic Touch—East 50s. Clean, Private. 7 Days. 212-705-7068

Excellent Bodywork And Relaxation—East 50s. Totally Pvt. 646-521-0201

CLASSY FRENCH MASSEUSE
Studio & Residential. 212-472-1138

The Incredible Lightness—Of Touch. West Village/Wall St. access. 212-645-4995

Beauty & Bodywork—Elegant, Sensual And Discreet. Lisa: 212-396-1141

Sensuality With A French Twist—You'll Love It! Call Sophie: 212-588-0293

A Very Private Sensual Massage—Class Act. Caring Ladies. 212-532-9645

East 55th Street—Allegra Beauty. By Appointment. 212-317-2284

East 64th Street—Excellent Professional Massage. 7 Days. 212-838-8380

New! Abba Spa—Whitestone Loc. Colonics, Steam, Wet Table. CC's. 718-357-6940

Unforgettable Pleasure—CCs. B'way/70s. Free: 866-836-4152 App't: 212-873-6679

Lilly Of Chelsea—One Of A Kind. Private. Discriminating. 212-807-1822

www.5FriendsSpa.com—All-American Staff. Private Wall St. Studio. 212-330-8675

Massage & Fun—By Two Sensual Gals. In/ Out. German 212-308-4497 / Ital 212-207-8622

LOVING TOUCH
Soothing/Relaxing. Wall St. 212-406-1623

WALL STREET SPA
212-480-2408

A Very Private Candlelight Massage—Lex/30s. By App't. 7 Days. 212-252-7359

Luxurious Touch—Feel The Difference. Private. In/Out. 212-371-6919 / 917-498-9321

ORIENTAL DELIGHT
Outcall Only. Major Credit
Cards Accepted. 212-686-2222

Angela & Linda—Best bodywork in town. East 50s. Call: 212-758-6938

Swedish Bodyrub—Stress relief. All CCs. 212-732-5577

www.manusfortus.com—Dual Team. Swedish Reflexology. 917-685-2545

NJ's Most Sensuous
Mins from GWB/Linc Tunnel 201-840-7738

Massage—Swedish/Shiatsu. Body Scrub, Facial. Steam/Shower. 212-661-0777

MIGA 212-501-7750
World-Class Massage. Upper W. Side.

LUCKY SALON
L.I.E. 63, Rt. 112 Coram 631-696-3628

Wonderful Touch—East 70s. By App't Only. 212-737-1201

Stephanie From Ukraine—Private. 7 days a week from 11am. Midtown. 212-715-0494

Asagao—From Japan - Japanese Bodywork. By Call: 646-373-3052 / 212-643-9314

Exceptional Massage—By Claudine. Clean/ Private. E. 50s. Hiring. 212-888-3497

A Royal Treatment—De-Stress From Head To Toe. Private. Julie: 212-828-2404

Tropical—Oriental Shiatsu, Swedish. Route 17, Near Ramsey. 201-327-0286

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-945-4077 Best in NJ.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. *Cost is $32.00 per line,* two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. *Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date* (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: *Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.* All ads accepted at the discretion of the publisher. *New York Magazine is not responsible for printing errors and omissions.* Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Are You The One?—If you are dynamic, striking, grounded, enlightened, playful, polished and between 40-52, then you may be the mirror image I am looking for. I am a buff, younger Cheryl Ladd. Photo a must. 2382✉

Single Black Female—35, 130 lbs, very sexy, will capture you with style, sophistication, intelligence. Looking to meet very successful, discriminating gentleman - single white male, 45 plus, golfer, for mutually enjoyable times. 2371✉☎

Sunset In The Hamptons—With you by my side. Tall, handsome attorney, 35, seeking truly exceptional woman to share romance by the water and under the stars, for this summer and beyond. You are beautiful, classy, sweet and intelligent, with a great sense of humor and a passion for life. Together, let us explore all that life has to offer...starting with a great summer in the Hamptons. Note/photo. 2377✉

Attractive, Cultured Brunette—50, athletic, European background, seeks male. Photo. felicity@mindspring.com 2364✉☎

Delightful, Petite, Perky—Pretty, young 74, NJ, seeks youthful 67-72, upscale lover/friend. Serious, long-term, forever. No smoke/toupee/overweight. 2361✉☎

Indecent Proposal?—Oops! Sophisticated, slim, twenty-something, green-eyed Tyra Banks look-alike seeks a gentleman of means and generosity, for fine dining, travel, romance and much more. 2378✉☎

Prosperous—Slim black female, eclectic interests, seeks prosperous professional male, 45 plus and 5'8" plus. 2375✉

Huggable, Handsome—Playful, great catch, successful, athletic Jewish professional, fit, adventurous, humorous, intelligent, seeks classy and attractive lady under 50 to adore. Phone/note/photo. 2414✉☎

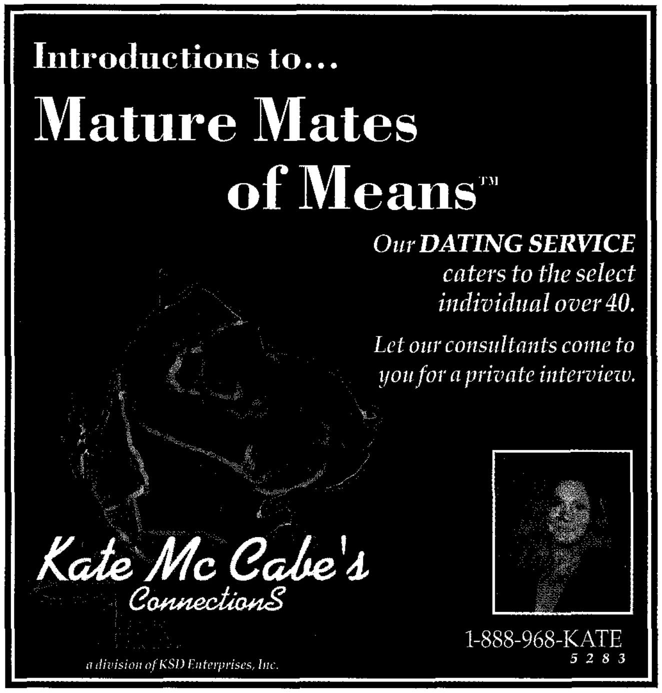
HANDSOME CEO AVAILABLE

My name is **Samantha Daniels.** I am a private social consultant who works with only the finest of worldly, savvy and successful individuals, both men and women, who are interested in finding their mate. My clients are very important and distinguished members of society - involved in charitable organizations, world travelers, highly educated and leaders in their area of business. The only thing that is missing in their lives is someone with whom to share all of their successes.

Presently, I am working **with a man** who has it all except the right woman in his life. He is 44 years old, divorced, and handsome. He spends his weekends at his home in East Hampton. He loves to travel to exotic luxurious places, eat in all the best restaurants and collect antiques. I am in search of **a woman who is between the ages of 28 and 42,** who is marriage minded, sophisticated and full of life. She should be a happy person who is looking for a best friend. She should be passionate, youthful, creative and stunning, *turning heads in any room into which she walks.* Please send a specific and honest letter and a photo (a must) and someone will contact you if appropriate. I am very discreet and your privacy will not be compromised. NYM Box 2424, P.O. BOX 4600, NY, NY 10163-4600

SAMANTHA'S TABLE

Strategic Dating for Busy Professionals
www.SamanthasTable.com
212-717-6033
As featured on The Today Show, CNN, Good Day NY,
Wall St. Journal, NY Times, NY Magazine, and others.



Introductions to...
Mature Mates of Means™

Our DATING SERVICE caters to the select individual over 40.

Let our consultants come to you for a private interview.

Kate Mc Cabe's ConnectionS
1-888-968-KATE
5 2 8 3
a division of KSD Enterprises, Inc.

Eurasian Beauty—Tall, slim, 29, seeks very generous and kind gentleman. 2404✉☎

Free Spirit Longs To Be Raptured—Not captured! Ivory Snow beauty with enchanting blue eyes, affectionate and delicate lady with adventurous character - high-energy, perceptive, hypersensitive, playful, nurturing, flawed, with eccentricities, gentle/romantic soul, young in mind and body (5'4"/120). Strong values: kindness, gracefully direct, and tremendous professionalism. Interests include publishing, cooking, gardening, massaging each other and many diverse enterprises. Financially secure and independent. Slightly emotionally scarred but happiest while dancing! Seeking complex, successful, strong-willed, high-spirited, intense and super-intelligent man with an edge. You are still affectionate after years of wisdom! Monogamous. Love is not a theoretical concept. Flawless sexual integrity, passion and honesty. Nonsmoker. Age irrelevant - suggest you're not in your 20s. Kindly send photo or call. 2390✉☎

Former Fashion Model—Well-traveled, well-informed, cultured, Caribbean, black, 5'9", slim, divorced, seeks a tall man of substance, 55-65, for togetherness. E-mail: nerbax@hotmail.com 2348✉☎

Pretty, Classy Teacher—54, 5'4", love of arts. Seeks tall, fit, caring male soul mate, 55-65, for loving/lasting relationship. Manhattanite only. 2409✉☎

Smart, Sexy, Smart—Seeking fairly sane, attractive man, 40-55. No illusions of a prince, just not off their horse completely. Looking for kindred spirit to come dig in my garden and romp with my dogs at my country house. Own my own business, am politically liberal, wryly humorous and totally without vocal talent, yet I can cook a meal that would make the food Gods weep. Very attractive, 47, with curvaceous, zaftig build. Respond if you want to embrace life together and explore love and lusts, but can can laugh at life's absurdities. Note/photo. 2386✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500*

$1.99 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036. (212) 782-8050

Don't have access to 900 numbers? - See our ad.

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Handsome Judge—Jewish, 62, very youthful looking and extremely fit, 5'9" and 150 lbs. I'm athletic, artistic, intellectual and financially secure. I'm seeking a slim, pretty professional woman in her 40s, with similar interests, for a serious relationship. 2352 ✉☎

Slender/Interesting—5'6", kind, pretty, creative, inner strength, kids all grown, loves travel, movies, dancing, music. Seeks soul mate, 59 plus, smart, spirited, sincere, trim, torrid, warmhearted man, nonsmoker. E-mail: laplume@bestweb.net 2384 ✉☎

I Am...—Pretty, witty, smart and playful, a blue-eyed blond with a sense of style. I carry less baggage than most (except, perhaps, when traveling), and I'm so ready to share my life with that special man. If you are 58-62 years young, over 5'10", emotionally available, possess an honest and fun-loving spirit, and ready to meet Ms. Right - then please connect. Let's start to explore and create what could be an exciting, fun-loving, mutually respected experience filled with laughter, hugs and kisses. Photo necessary. 2383 ✉

Tall, Slim Blond—Sophisticated, well-traveled, Manhattan-based woman with established career seeks man of substance: nonsmoker, college-educated, 40-50, who loves NYC life. 2376 ✉☎

Soul Mate Wanted—White male, 64, affectionate, artistic, good-looking, seeks woman, 40 plus, to share a loving and lasting relationship. Enjoys movies, art, music, theater. Photo. 2309 ✉☎

Pretty, Elegant, Affluent—Woman, 5'5", seeks professional/CEO type, 58 plus. Photo/note. 2403 ✉☎

Dating for Busy Professionals

As first date specialists, we provide lunch dates for busy professionals in a discreet, no-pressure atmosphere. Our goal is to promote fun, excitement and a proactive approach to your personal life. We'd love to meet you!

Director:
Jill Vandor

Director:
Jennifer Pannucci

Director:
Nancy Kirsch

Director:
Lisa Purdum

IT'S just LUNCH!®

New York 212.750.8899
Long Island 516.931.9339
New Jersey 201.363.9594
-35 Locations Nationwide-

NEW FEATURE!

Can't use 900 numbers?
Want to respond to NYM personal ads by phone?
Now you can use your credit card!

We've set up a system so you can use your credit card to respond to our **New York Magazine Strictly Personals** phone line.

Call **1-800-445-9192** and use your credit card to access **New York Magazine Strictly Personals** ads which have the phone symbol (☎).

MasterCard VISA $1.99 per min.

What Are You Doing For—The rest of your life? Why not spend it with me? I have retired early, financially secure, slim 5'10" and very active physically. Enjoy vacationing and staying at five-star hotels, but also appreciate adventurous trips, and have just returned from camel riding in the Sahara desert. I am trying to find the almost-perfect woman, one that is alive, vibrant, intelligent and very, very pretty... I said almost-perfect - I'll do the cooking. Someone who is comfortable dining at fine restaurants as she is eating at John's Pizzeria. Equally as important: someone that appreciates the value of friends and family. Until now, I have had a varied and interesting life, but am missing and wanting very much to find that special person to continue it with. Let's plan our next trip together. Brief note and recent photo a must - will exchange. 2401 ✉

Retired Composer—Salt-and-pepper beard, beautiful green eyes, 50 years old, looking for companion, possibly leading to romance. 2381 ✉☎

Sweet, Smart And Sexy—This upscale, delightful beauty seeks a man, 65-75, who wants to love and be loved. Hope you are attractive, intelligent and economically secure. Please contact ASAP. 2360 ✉☎

Sophisticated, World-Traveled—Jamaican woman seeks a tall, successful man over 55, for all the right reasons. E-mail: nerbax@hotmail.com 2349 ✉☎

Gay White Professional Female, 40—Me: attractive, fun, caring, loving, fit... Loves fine dining, theaters, movies. You: very attractive, fit, 40-50. Seeks the same for long-term relationship. Serious inquiries only. Nonsmoker. Photo. 2415 ✉

Successful, Kind MD—46, from central NJ, Jewish, nonreligious, handsome, athletic and sweet, seeks charming, attractive, nonsmoking female for happily ever after. 2366 ✉☎

Ready To Play—Tennis, golf, ski, travel, theater. Looking for my gentle man who would enjoy the company of a thin, sexy, mid-50s, 5'4", petite widow to frolic in the city and country. 2353 ✉☎

Ready To Play—Tennis, golf, ski, travel, theater. Looking for my gentle man who would enjoy the company of a thin, sexy, mid-50s, 5'4", petite widow to frolic in the city and country. 2353 ✉☎

Exotic Physician—36, East meets West, good-looking, South Asian, warm, sincere, active, into arts - seeks beautiful, outgoing professional woman. 2398 ✉☎

Cruise The Greek Islands—Slim, petite, pretty, attractive, intelligent, loving and caring European-born woman, Nassau County resident (North Shore), seeks healthy, intelligent man, 65-75, financially successful, for committed, long-lasting relationship. You must like warm and dry climate, swimming, sailing, and have the time to spend six months in Greece and six months in NY. RosalieSKara@aol.com 2392 ✉

Male Doctor—Whose specialty is romance, seeks secure woman, 30-50, to complete the book of love. Photo/note. 2374 ✉☎

Petite, Cute Brunette—41 (looks about 33), 5'1", 108 lbs, athletic, in great shape. Down-to-earth yet stylish. Jewish - nonreligious. PhD/scientist/financially secure. Passion is dancing. Also loves eating out, cultural events and travel. Seeks down-to-earth, intelligent, humorous, good-looking, athletic male (30-49, race and religion open), for committed relationship. Note/photo/phone. 2396 ✉

Passionate, Sensual Kind Male PhD, 64—Seeks tall, trim, sweet leggy lady. Travel, arts, sun, fun. Photo must! 2422 ✉

Seeking Female, 30-45—Successful, single white retired male, 54, seeks single white female for permanent relationship - who enjoys dining, travel and romance. Prefer Queens - Nassau or NYC okay. Letter/photo/phone, please. 2388 ✉

Argentinian Prize—Sophisticated, fun, loving, very attractive, successful lady, looking for an elegant, self-assured man, 60-72, to share all of life's great pleasures. Prefer NYC. Photo/note a must. 2393 ✉☎

Middle-Age Widow—Looking for male companionship. Send resume. 2395 ✉

Too Extraordinary For My Own Good—Phi Beta Kappa PhD, beauty contest winner, 5'7", pianist, painter, movie fanatic, dog lover, seeks counterpart, 48-60. 2336 ✉☎

Equestrian—Divorced Jewish male, 6'1", slim, nonsmoker, 67, seeks white female who enjoys the look, likes horses. 2413 ✉☎

CT Socialite—Seeks comparable (Waspy type) gentleman (60-70) for fun, future and country club lifestyle. Please appreciate a lady who is elegant and proper yet sexy and passionate. Note/photo a must! 2394 ✉☎

STOP DATING.
(Over 40,000 others have with us.)

More than 20,000 couples have married through Great Expectations, the nation's oldest, largest, and most successful dating service.
Call now, so you can quit dating once and for all.

1-800-710-9555
Great Expectations.

444 MADISON AVE, NY NY • 1044 NORTHERN BLVD, ROSLYN, NY
• ONE ENGLE CENTRE, ENGLEWOOD, NJ

Someone special is waiting for you!

Jewish Matchmaking

NON OBSERVANT, REFORM,
CONSERVATIVE AND CONSERVADOX
MODERN ORTHODOX
AGES 22 TO 70

Whether you are interested in meeting new people or are seriously seeking a lifetime partner, I'll help you find what you are looking for.

212.292.4403

Shoshanna's Matches

"Our only real competition is Mom!"

Conveniently located in Midtown.

Beautiful, Feminine Gay Woman—Seeks same for that last relationship. Me: professional, mid 30s, emotionally and financially sound, athletic (tennis, golf, biking, running), enjoy wonderful, cozy restaurants, simple vacations on the beach or pool and quiet times. You: very pretty, feminine, fit, with similar qualities, who enjoys the fine things in life and is looking for that last relationship too. Manhattan preferred and nonsmoker. Note and photo. 2357 ✉☎

Single Jewish Man—38, 5'10", good-looking, athletic, professional, seeks woman, 27-35, Jewish, smart, in-shape, attractive. You should be easygoing, outgoing, active and witty, like me. 2408✉☎

Tall, Handsome Attorney—6'4", 195, blue eyes, early 50s, Jewish, very athletic, easygoing, great sense of humor, very successful, seeks younger woman, slim, intelligent, pretty, for romance, laughs and hopefully marriage and family. Photo. 2380 ✉☎

Erudite, Sophia Loren Look-Alike—Internationally known artist, enjoys all things, spiritual and evolved, Jewish. A lady, elegant, exotic and sensual, a complete woman. Seeking my spiritual partner who is solvent, lives out loud, traveled, "A Man", who's exceptional and looking for an exceptional woman. Please be fun, relaxed and open to all the possibilities, 45-63. Photo a must. godessxlife@aol.com 2351 ✉☎

Your Man In Hand—You're my lover, highly rated. Romantic desire sated. Come with me in joyful bliss, ecstatic touch, heavenly kiss. Firefighter/business/speaker. 55, 5'9", slim, handsome, generous. 2373 ✉☎

Male, 47—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 2400 ✉☎

Vivacious, Pretty Blond—Great figure, young 50s, sincere, looking for that special guy - tall, professional, 58-68. 2355✉☎

Handsome, Successful Professional—Young-looking 49, 6'3", athletic, genuine, seeks attractive, fit female, 28-38, 5'6" plus, who is ready to enjoy life's treasures together. Photo/note. 2397 ✉☎

Handsome, Humorous Veterinarian—Athletic, adventurous and secure, very young 40s. Seeks beautiful, slim, down-to-earth, single Jewish female, 30s, for love and happiness forever. Photo requested. 2418✉

Jewish Divorcee—Who is looking for a man over 50, who is warm, loving and responsible. I am 5'4", 120 lbs, with a Master's degree, who enjoys the arts, good conversation and friends. 2411✉

What Are You Doing—The rest of your life? Spend it with me - a pretty, slim, sensuous Jewish widow, 60s. We could hold hands and enjoy life together. Note/photo. 2389 ✉

Gay Professional Woman—With mood swings - in the mood to know you, respect you, give to you, receive from you and, in time, come to care about the person you are. Bring your accomplishments and fears, your strength and vulnerability, your brilliance and shadow, along with a willingness to see these both in yourself and in me. Please be a nonsmoker, interested in meeting a feminine professional, 40s. Sincere response appreciated and returned. 2402✉☎

Looking For A Looker—Tall, slim, nice-looking, 43-year-old MD/medical school professor, with sense of humor, wonder and personal honor, seeks brainy, nurturing babe. Recent photo a must. 2419 ✉

East Side Residence—Divorced Jewish male, 69, seeking Ivy-league female who has legal, corporate or investment banking interest. Active, 6'1", balding lawyer, executive seeks educated lady with sense of humor. Bergdorf styling, 35-45, 5'6" or taller. I am sharp, smart, caring, and confident and I hope you are. 2420 ✉☎

Nice-Looking NJ Resident—Fit, PhD, easygoing, Jewish, with sense of humor and many interests, desires slim, honest female, 37-50. Photo appreciated. 2387✉

NYMESSAGE

Weekend Day Sailing—On LI Sound. Owner 30' sloop wishes crew. Must have car; should have some sailing experience. 2410 ✉☎

Cultural, Social, Et Al Events—Uncommon gentleman, dignified, tall, handsome, trim, cultured, sophsiticated, witty, traveled, fit, young 70s, with panache, integrity, class. Available to accompany upscale, classy, discerning ladies to above functions. 2417 ✉

You'll Love Our Mom—She is very beautiful, intelligent, talented and youthful. 5'7", Ivy League, green eyes, dancer's build. Writer/dancer/terrific mom of a 16- and 18-year-old; loves books, the arts, movies, swimming, simple pleasures and us. Looking for a true partner who is 42-52, tall, handsome, secure, loving, generous, and wants to be part of a special family. (203)/(914) preferred. Photo/letter. 2385 ✉☎

And They Lived Happily Ever After—Fairy tales can come true... Prince, 40, Jewish, handsome, charming (of course), educated professional, 6'2", sweet, kind, caring, loyal, affectionate, with a heart of gold, seeks Princess, 30-45, who is sweet, smart and sexy, for a lifetime of hugs, kisses and laughter. nyer18@yahoo.com Note/photo. 2399 ✉☎

Hope You're Not Too Old—To rock 'n' roll! This tall, upbeat, down-to-earth gal seeks man, 50ish, for happily ever after. rockgal44@aol.com 2344 ✉☎

Ready To Turn A New Leaf—Recently turned 40 and very excited. This fit, professional Jewish male, great smile, with a playful outook on life and heart of gold, seeking a Princess, 27-38 years young, who laughs, dances...gregarious and very sexy. You can go from being super-cool to elegant easily. Let's make our dreams come true. Photo/note. 2412 ✉

ASSORTMENTS

FIELDS! The Matchmaker 212-391-2233 317 Madison (entr on 42nd), NYC 10017, Rm 1600. Est 1920. Free consultation and booklet. 18-80. All religions. Nationwide. Visitors invited. Open 7 days. We arrange for your children without their knowledge.

The Singles Network—Intros for prof'ls. Westchester & CT. Est 1983. **203-327-3280**

WE PLAN, YOU PLAY.

Social Circles is NYC's first activity service. Every month we plan over 60 events for our 1700+ members. Visit our website or call 212.505.9985.

social circles®

www.socialcircles.com

LIFE EXISTS AFTER 40

Friday Night at NICHOLSON May 17th, 6:30pm, 323 E. 58th St. Live Music And Large Dance Floor, Fabulous Atmosphere, Snacks. Adm. $20. **212-779-0642**

The Right Stuff

For graduates and faculty of the Ivies, Seven Sisters, MIT, Stanford, U of Chicago and a few others! Over 3,800 members.

800-988-5288 www.rightstuffdating.com

I NEED A DATE...

At I Need A Date we guarantee you'll never have to do anything alone again.

For More Information Call (917) 495-5950

www.SpiritPersonals.com

Where like-minded people meet.

Art Lovers Exchange—A quintessential connection for lovers of the arts! Est. 1985. **www.alxdating.com 800-342-5250**

ARA - CEO, MDs, JDs for attractive **Asian, Russian, European ladies. 253-1971** Party, Sat, 5/18, 7pm. Pulse, 226 E 54th.

MATING SEASON OPENS MAY24

Club Getaway
Sports, Fun & Adventure Weekends

800.6.GETAWAY clubgetaway.com

A+ Rating! Int'l Singles—Russian and European ladies in NY. **212-736-6870/71**

TheraDate

A radically old idea in matchmaking for the intelligent, verbal people who utilize psychotherapy to improve their lives.

As seen on Good Morning America

Find out more about us at:
www.theradate.com
or call 1-888-878-DATE

Pretty Czech Women—Devoted to you. **212-691-5652/www.eastern-europe-women.com**

COMPLIMENTARY

Are you a quality gentleman over 40, who has everything you want EXCEPT the right lady? Let us introduce you to beautiful ladies of means. Call Susan: **1-888-968-5283**

SpiritGayandLesbianSingles.com

Where like-minded people meet.

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

Singles Party—Friday, May 17, 7-11pm. Meet beautiful Asian ladies. **718-896-9358**

Int'l Match NY—Meet attractive Chinese, Japanese, Korean women. **212-787-6579**

RoseWorldWide.com—Asian/Latin/Euro ladies/prof'l men. Parties Sat. **212-986-8590**

Single Booklovers—Gets readers acquainted. singlebooklovers.com **800-773-3437**

Specializing In Japanese LADIES

For those who are looking for a serious relationship, possibly marriage & family.
With You, Inc. **212-635-0262**

www.IFoundMyLove.com—Meet Beautiful Latin Women. **Christinas@terra.com.pe**

.com directory

.air conditioning

www.airwaveac.com
NY's #1 Air Conditioner Service & Sales.

.cards

www.cardSupply.com
Invitations • Announcements • Note Cards

.dating

www.SpiritSingles.com
Where like-minded people meet.

www.SpiritAmericanSingles.com
Where like-minded people meet.

www.SpiritChristianSingles.com
Where like-minded people meet.

www.SpiritJewishSingles.com
Where like-minded people meet.

www.SpiritGayandLesbianSingles.com
Where like-minded people meet.

www.SpiritPersonals.com
Where like-minded people meet.

www.Kelleher-Associates.com
Upscale Matchmaking for Successful Professionals

www.goodgenes.com
An Institution of Higher Pairing!

www.mchatfield.com
We Represent the People of Style and Substance.

.dental

www.drdorfman.com
Our Original 600-Page Website On Dentistry.
Huge Color Atlas Showing Cosmetic Dentistry.

www.Porcelainveneer.com
Straight Teeth In 2 Visits Without Braces

www.drlinhart.com
Cosmetic and restorative dentistry in
state-of-the-art, beautiful midtown office!

www.drlinhart.com
Cosmetic and restorative dentistry in
state-of-the-art, beautiful midtown office!

www.drlinhart.com
Cosmetic and restorative dentistry in
state-of-the-art, beautiful midtown office!

.education

www.Math123.com
Specialists In Math Tutoring. In Your Home. 7 Days/Wk.

.event planning

www.onthemoveevents.com
Full-Service Event Production
Site Selection/Entertainment/Catering/Audio-Visual

.hair loss

www.britsci.com
Dr. David H. Kingsley, the hair-loss & scalp specialist.

.home

www.fixturestore.com
Lighting & Plumbing Fixtures. Free Shipping! No Taxes!

www.nobigdealdecorating.com
Steve Lyons - NY's Most Popular Budget Decorator!

www.mcmaid.com
Manhattan's Exclusive Apt-Cleaning Service.

.infertility

www.AmericanFertility.com
Intimate Midtown & Long Island Settings.
Infertility, Egg Donation. Insurance Accepted.

.jewelry

www.FantasiaJewelry.com
World's Finest Fashion Jewelry 2000 PCS
"The Look and Feel of Real."
Available at: Saks, Bloomingdales,
Bergdorf Goodman, Neiman Marcus.

.kids

www.scarsdalechildsplay.com
The Toy Store For Very Lucky Kids!

www.madeleinethemagician.com
Magic for adults & kids, ages 1-103. Travel anywhere.

.limousines

www.exoticlimosines.com
Most Exotic Limousines In The Tri-State Area.
Mention This Ad For 10% Off.

.medical

www.FootNewYork.com
Surgical solutions for bunions, hammertoes and
cosmetic foot deformities. Board-certified.

.parenting

www.americanbaby.com
Your partner in Parenting from pregnancy to baby

www.healthykids.com
Advice for parents who want Healthy kids

.parking services

www.WeParkNewYork.com
Need parking in NYC? Log on to the parking experts...
Icon Parking Systems

.party

www.thunderclub.com
Full-Svc Event Planning, Management & Production.

.pets

www.dogworldmag.com
Looking for a pure-bred dog? Click on: Breeder Finder.

www.paintedpetportraits.com
Original Paintings Of Your Pet
By Well-Known Portraitist Ellen Silverberg

.phone rental

www.rent-a-phone.com
Europe, Caribbean, Worldwide, Get a Quote 24/7.

.photography

www.JulietvanOtteren.com
Private commissions by artist whose portraits
are collected by major museums on 3 continents.

www.GregHark.com
Film & Digital Photography - Corporate,
Commercial, Parties, Special Events, Weddings.

.plastic surgery

www.drlefkovits.com
COSMETIC SURGERY FOR MEN & WOMEN
INCLUDING HAIR TRANSPLANTATION

www.facechange.org
Facial Plastic Surgery

www.LipoWorks.com
The Liposuction Experts. Board-Certified.

www.DrOstad.com
Techniques Presented To
American Society Of Plastic Surgeons

www.SafeChange.com
Safe, affordable plastic surgery.
Apply & ask questions in the privacy of your home.

www.airliftinc.com
Dr. Guerrerosantos, Guadalajara, Mexico. Board Certified.

www.DrSGreenberg.com
Specializing: Breast Augmentation, Liposuction.

www.ienhance.com/drgrossman
The Best Plastic Surgery Under The Sun

www.psurgery.com
New York's Specialty Breast Center

.sailing

www.offshore-sailing.com
Learn to Sail with America's #1 Sailing School:
Chelsea Piers, NYC / Jersey City, NJ / Stamford, CT

.singles

www.NYYoungPro.com
Monthly Social and Networking Events. Free Membership

www.jqs.com
Where Quality Jewish Singles Meet! Browse Free!

www.SocialCircles.com
We Plan...You Play

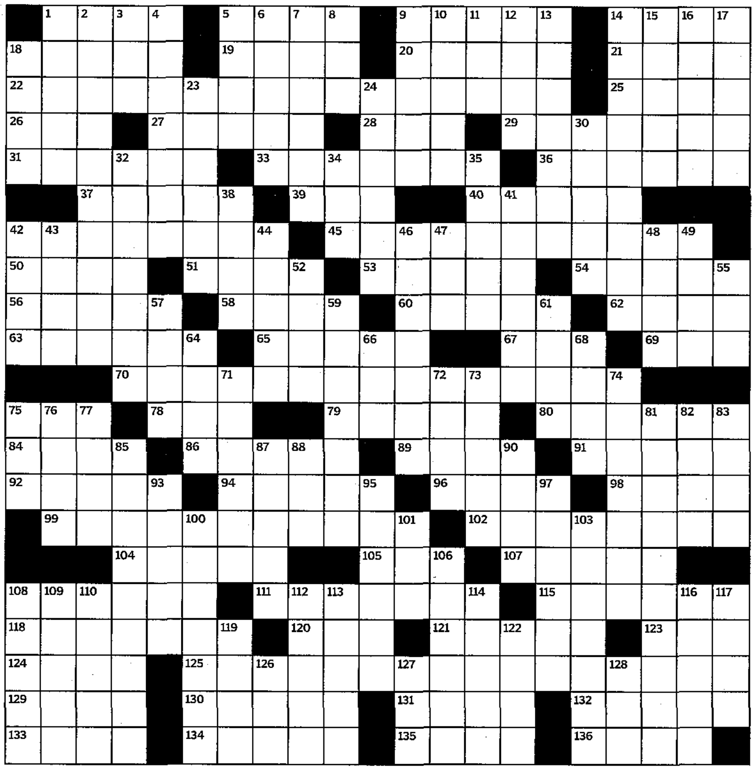
For advertising information, call Kristen Cappadona at: 212-462-3319

'Piecemeal Geography'

'Cue' Crossword by Maura B. Jacobson

ACROSS

1 Loll about
5 Fellow
9 Log in
14 Parade group
18 Mexican mister
19 Bowler's aisle
20 Liza's sister
21 Seaweed substance
22 Irrigate, pro, dreadful, country
25 A head of Time
26 Frank's second
27 Tailors do it
28 "Put —— Happy Face"
29 Temporary nannies
31 Scold
33 Sicilian seaport
36 Crucial junctures
37 Neck cramp
39 What Wednesday's child is full of
40 Insurance-office concern
42 Went at
45 Foreign yes, miscalculate, drink, individual
50 Hurt grievously
51 Riding-boot appurtenance
53 Curl the lip
54 Humorously odd
56 Coveted statuette
58 Cake decorator
60 Cicely or Mike
62 Life of Riley
63 Biblical book before Jeremiah
65 Close by, in poesy
67 Polite form of address
69 Mel Gibson's "mad" role
70 Scorch, film studio, squad, article, whopper
75 "—— Had a Hammer"
78 Train stop: abbr.
79 Nat Turner, for one
80 Speak to irritably
84 The south of France
86 "First —— see tonight . . . "
89 Preschoolers
91 Report-card information
92 Kind of agent or conference
94 Across: prefix
96 Prohibition foes
98 Arboretum specimen
99 Actress Powers, fuel, pang
102 Hollanders



104 Fictional bell town
105 Abner's radio buddy
107 Perry Mason's gal Friday
108 Twenty Questions category
111 Southern African nation
115 Picking up the tab
118 "Semper ——," Coast Guard motto
120 Apple computer
121 Scrub hard
123 Also
124 Plunge the dagger
125 Mother, put down, curve, joint, train, gone by
129 "I could —— horse!"
130 Something won
131 "The Clan of the Cave Bear" author
132 Claw
133 Luge, e.g.
134 Freshman tormenter
135 Willard who fought Dempsey
136 Utters

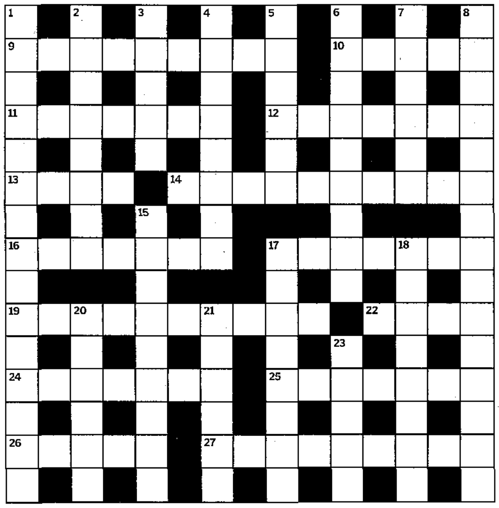
DOWN

1 Furlough
2 Bug, semicircle, spasm, alpha
3 Tony-winner Caldwell
4 Inconsistent
5 Coagulate
6 Sultan's hangout
7 Fergie's ex
8 Kennedy Library architect
9 Helen, in Athens
10 Hall-of-Famer Ryan
11 Refrain syllable
12 River of Austria
13 Extremist
14 Danse, Conway, lodestuff
15 Feverish chills
16 Mother-of-pearl
17 Go formal
18 Mop the deck
23 Tiny spots
24 Start of a Stein quote
30 Endeavored
32 Language spoken by Jesus
34 Sea plea
35 Real-estate units
38 Foreign Legion cap
41 Singer Julius
42 Mine, to Marie
43 Itar-——, Russian news service
44 Like 7-Down's rank
46 Beseech
47 Spanish king
48 Linguist Chomsky
49 "Born Free" lioness
52 Nevada divorce mecca
55 Between Pk. Ave. and 3rd
57 Stadium shouts
59 Greek quaff
61 Asther of early movies
64 Millinery
66 Ocean abbr.
68 Fiancée's acquisition
71 Wickerwork need
72 Declare positively
73 Doled, with "out"
74 Mundane
75 Little devil
76 Unyielding
77 Mental flash
81 Norm, degree, pronoun, Khan
82 "Zip-——-Doo-Dah"
83 Word with ager
85 Exists, monk, evil
87 Incendiary's crime
88 Some MTV music
90 Variety of poker
93 Begin's co-Nobelist
95 Glassy mineral
97 Increase, as voltage
100 Prance clumsily
101 Raised fiber in a fabric
103 Dry red Bordeaux wines
106 Give the wrong stage signal
108 Altar areas of churches
109 Pertaining to birth
110 Plenty sore
112 Astonish
113 Part of M-G-M
114 Has a migraine
116 Aborted launches
117 Hired thug
119 —— Lee, baked-goods brand
122 Lubricates
126 Claiborne of couture
127 British India
128 "—— note to follow sew"

The 'Guardian' Crossword Set by Quantum

ACROSS

9 What's with the letter? A pen? (9)
10 Eccentric to rue being eccentric. (5)
11 One in fix with variety of flu that's irksome. (7)
12 Holder for writing material. (7)
13 Standard sink. (4)
14 One fears for this skin condition. (10)
16 Lad working in the plant could operate machine. (7)
17 Gun farmer used going round island. (7)
19 Most modern backing to singing is fascinating. (10)
22 Ineffective English city dweller. (4)
24 Get the circulation going again? (7)
25 With 50 percent under strong censure? (7)
26 Paste around the partitions. (5)
27 Good girl in exceptionally nice surroundings shows lack of education. (9)

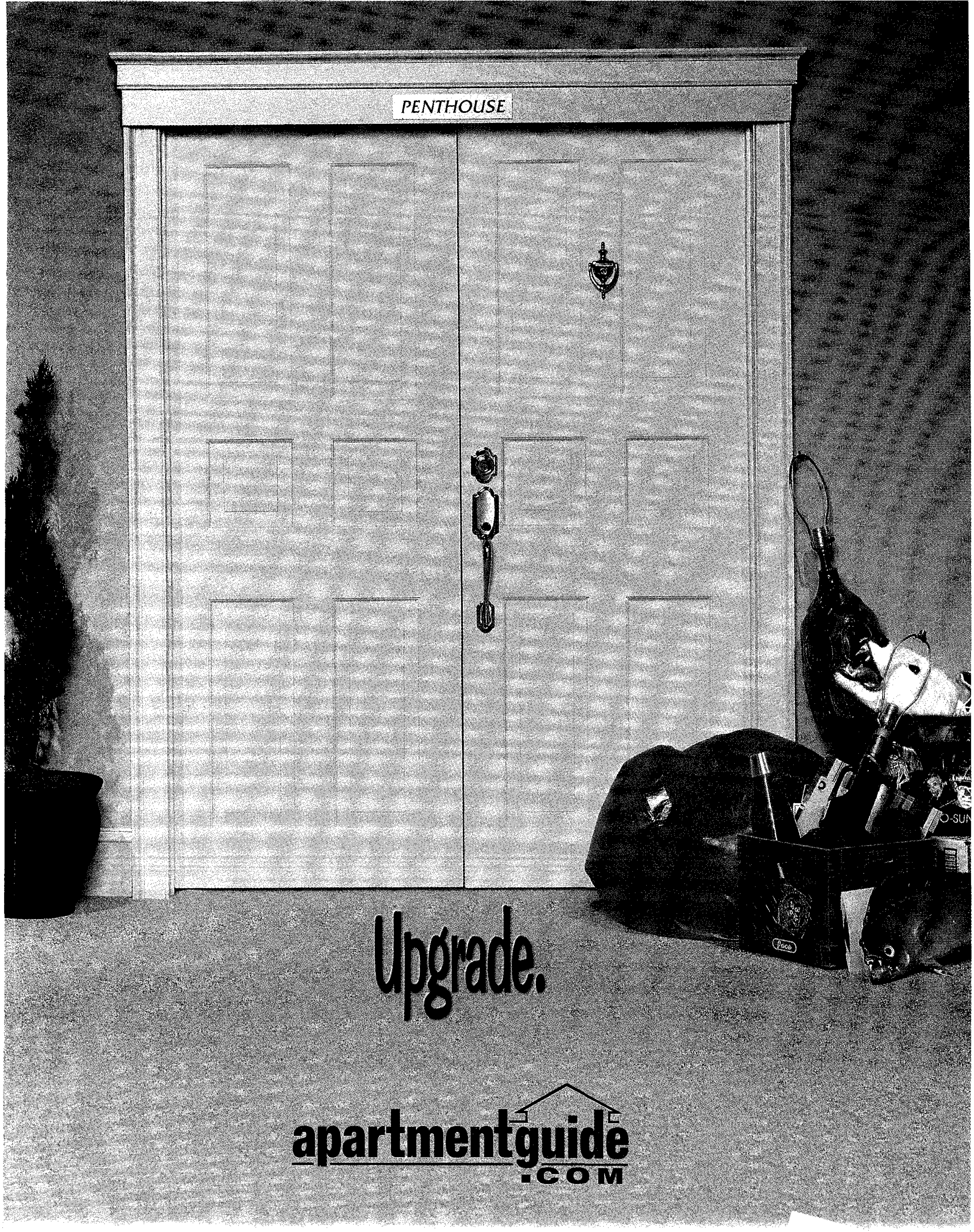


DOWN

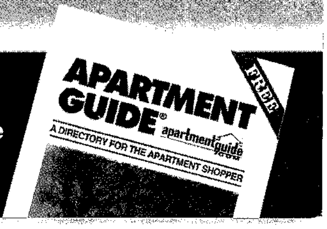
1 Don't use the drug and don't intrude! (4,3,3,5)
2 Play part I have includes a time to prompt. (8)
3 Swells to very loud bit of solo. (5)
4 Force the animal to sleep. (8)
5 Slack (with reference to a failure). (6)
6 Constable's arresting end-product. (4,2,3)
7 The writer to plagiarise, they say. (6)
8 A pet perhaps—i.e., hamster rarely liberated. (8,7)
15 Sauna made misty to an excessive degree. (2,7)
17 What to do for better performance in high quality air? (4-4)
18 Copious hairstyle in air defence worker. (8)
20 Brittle credit with a children's game. (6)
21 Article by society is subject for discussion. (6)
23 Groom's a dish. (5)

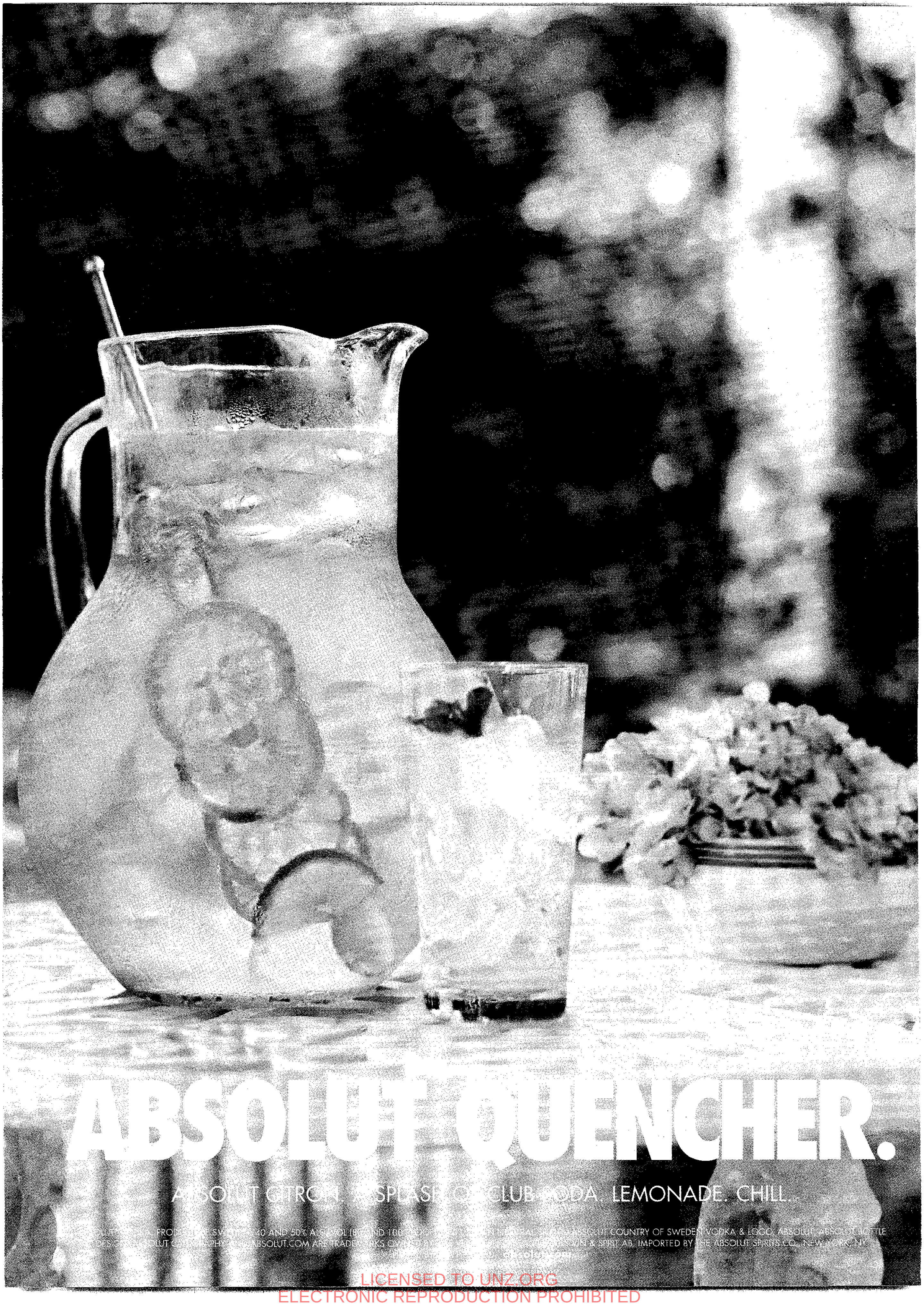
© 2002 The Guardian

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 82.


PENTHOUSE
Upgrade.
apartmentguide.com

www.apartmentguide.com makes finding an apartment totally easy. With the most up-to-date and comprehensive listings anywhere. You read the book, now see the web site!


APARTMENT GUIDE®
apartmentguide.com
FREE
A DIRECTORY FOR THE APARTMENT SHOPPER


ABSOLUT QUENCHER.
ABSOLUT CITRON. A SPLASH OF CLUB SODA. LEMONADE. CHILL.
PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUT.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. IMPORTED BY THE ABSOLUT SPIRITS CO., NEW YORK, NY
absolut.com

HE NEW FACE OF WALL ST.

cue

A GUIDE TO THE CITY'S BEST
RESTAURANTS & ENTERTAINMENT

INCOLN CITY LIBRARIES
3 3045 02315 9565

NEW YORK

MAY 27, 2002

CHASING BEAUTY

PECIAL REPORT

hy doctors all over town (yes, even your
rologist) are suddenly going cosmetic

Y BETH LANDMAN KEIL

EST BEAUTY DOCS

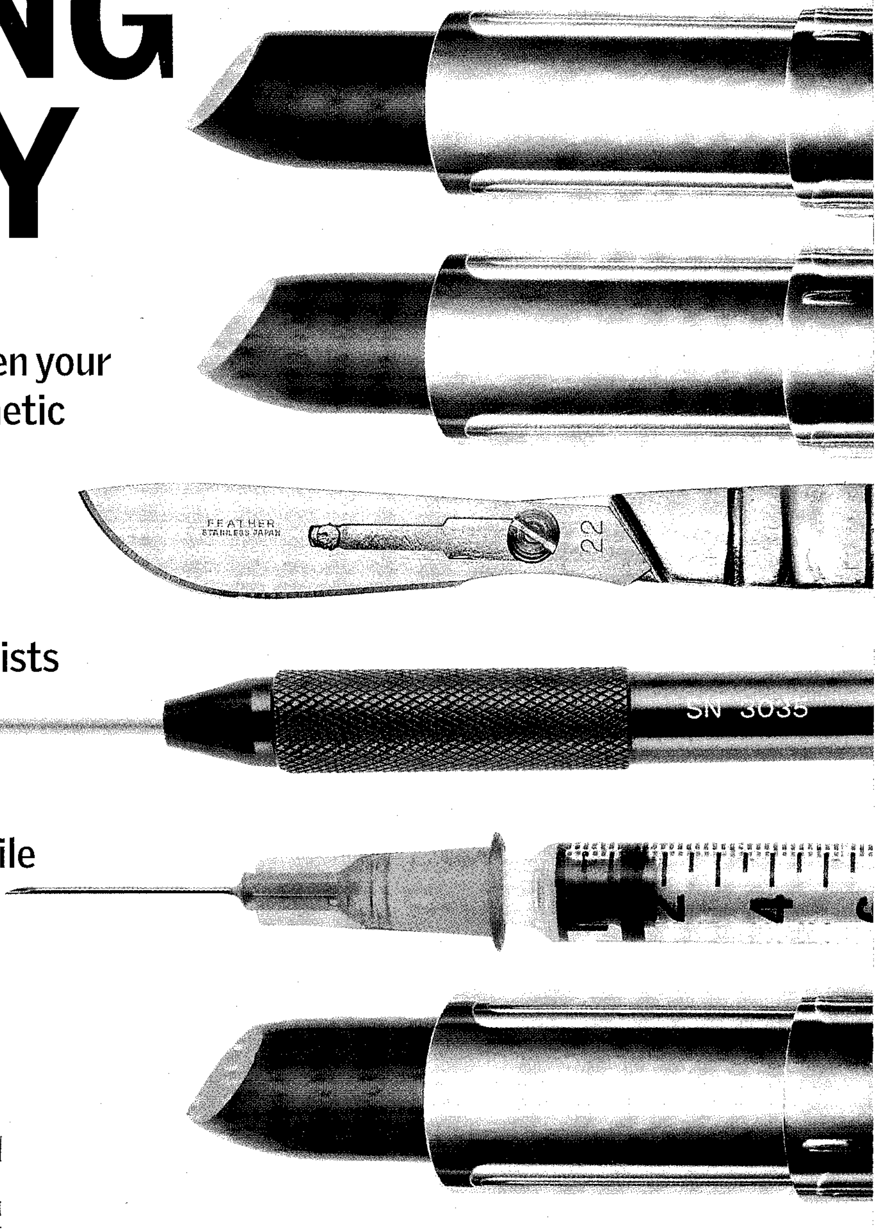
he city's top plastic surgeons,
ermatologists, and cosmetic dentists

HITE MAGIC

ne man's quest for the perfect smile

O-DO LIST

ros and cons of 36 procedures
om Botox to butt-lifts



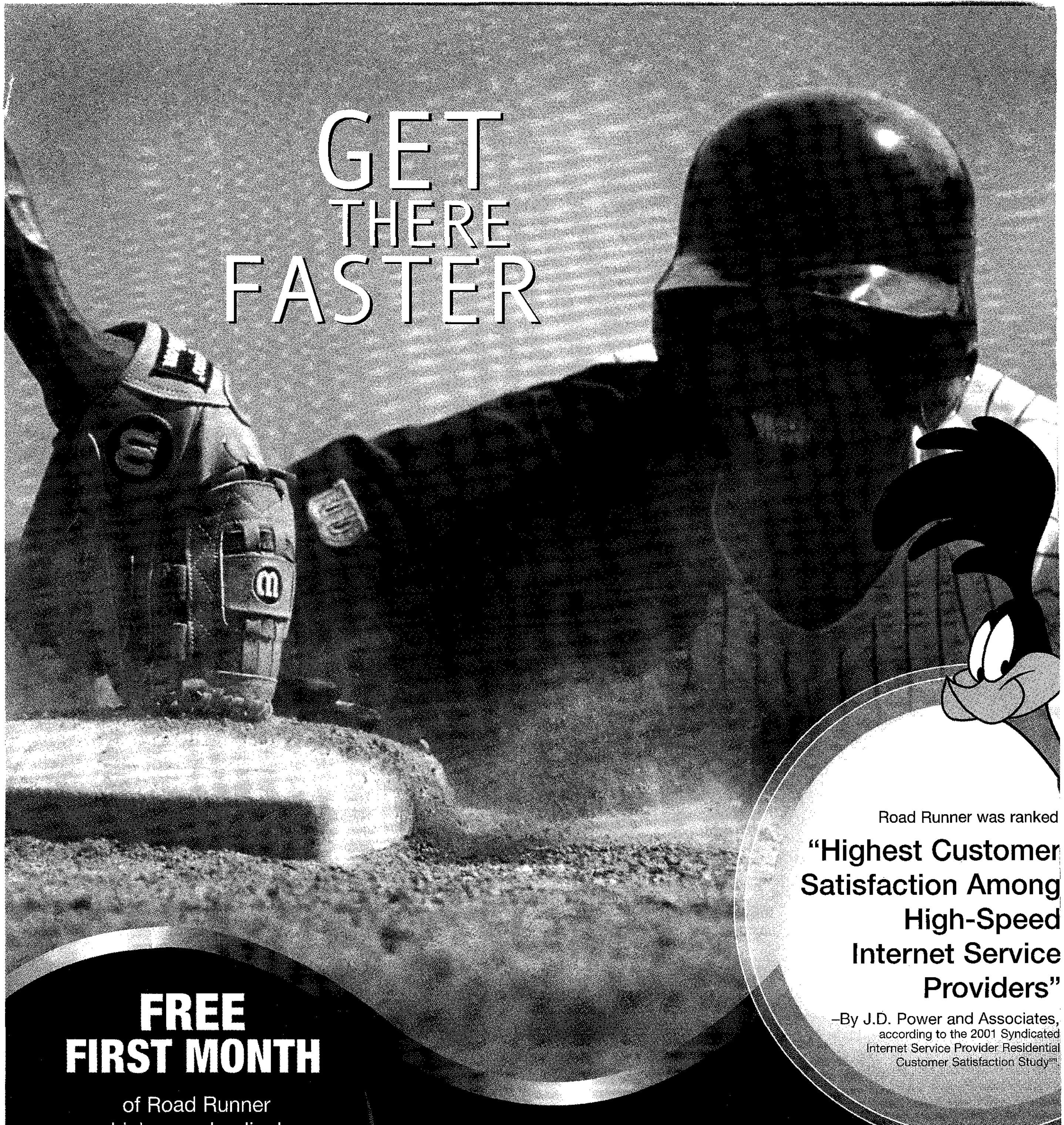
PLUS WOLFF: RICH BLOW'S CRIME AGAINST JFK JR.

TOMASKY: THE DEMOCRATS' CONVENTIONAL WISDOM

HOROWITZ: GETTING PAST ARAFAT

MAY 24 2002

WYORKMETRO.COM



Road Runner was ranked
"Highest Customer Satisfaction Among High-Speed Internet Service Providers"
–By J.D. Power and Associates, according to the 2001 Syndicated Internet Service Provider Residential Customer Satisfaction Study℠.

FREE FIRST MONTH

of Road Runner high speed online! Ask about additional savings with Road Runner Self Installation Kits.

SAVE OVER
$155!

When you need time on your side, you need Time Warner Cable's **Road Runner high speed online** cable modem. For international headlines, sports stats and the latest from the global marketplace, Road Runner delivers the internet at speeds **up to 50x faster** than dial-up with **no waiting** and **no interruptions** to hold you back. **So, call 1.800.OK.CABLE, to get Road Runner and get there faster.**

CALL 1-800-OK-CABLE TODAY!

new york TIME WARNER CABLE at its best

ROAD RUNNER HIGH SPEED ONLINE™

Offer expires 5/31/02. Road Runner is available in limited Time Warner Cable service areas. $44.95/mo. rate applies to current Time Warner Cable Standard Service customers. Basic Service and non-cable customers can receive Road Runner for $59.95/mo. Monthly rate of $44.95 or $59.95 will begin automatically after the free first month. All prices are subject to change. Customer responsible for home networking of multiple PCs. The actual speed that a user receives data may vary depending upon the traffic on the internet, the web server to which the user is connected and the user's computer. Additional trips to your home are $30.50. A $20 installation fee applies if a technician installs the service. To receive $20 off the second month of service, customer must have completed a self installation of Road Runner. Looney Tunes, characters, names and all related indicia are trademarks of Warner Bros. ©2002. J.D. Power and Associates 2001 Syndicated Internet Service Provider Residential Customer Satisfaction Study℠. Study conducted among the national and regional ISP's and based on 8,700 responses. www.jdpower.com NY 05/02

SisAlmaNiA at ABC

From Manhattan to Montauk, Westchester to Westhampton, ABC delivers and installs more sisal broadloom than anyone! We've got miles of sisal in stock and ready for immediate delivery.

SPECIAL SALE! ARIZONA

The popular sisal look married to a wool blend loop texture for the first time. In 3 natural colors.

$19.90 sq.yd. Value $50

ASPEN

Wool blend sisal rib with contrasting tones, in 3 colors.

$19.90 sq.yd. Value $45

CHINESE SEAGRASS

More finely textured than sisal, but with the look of the tropics. 100% natural.

$19.90 sq.yd. Value $60

KARUNA

Made of all natural 100% coir. The look of tropical sisal in rich, bold textures. Available in bleached or natural.

$19.90 sq.yd. Value $40

FAMOUS MAKER NYLON SISAL

From America's most famous name in carpet, this 100% nylon sisal in Dupont® Stainmaster© is easy to care for and handsome in any room. Available in 12 colors.

$21.90 sq. yd. Value $45

EXCLUSIVE! CORDUROY

Textured wool rib in 6 earth tones, imported from Belgium.

$24.90 sq.yd. Value $80

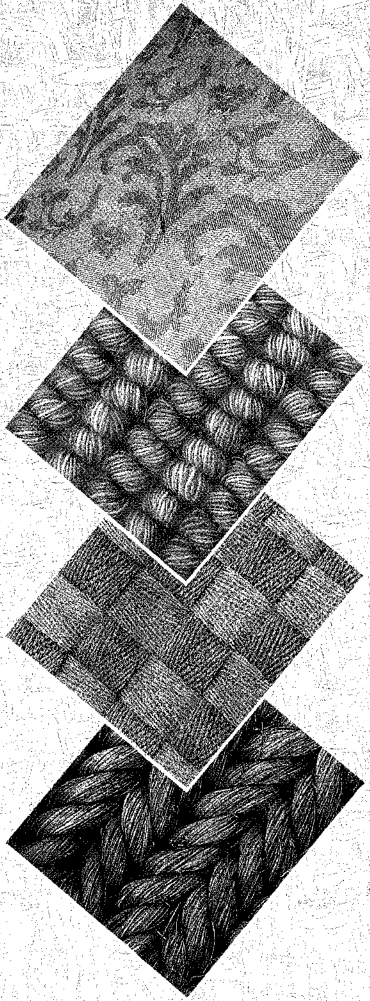
SIMPLY SISAL

ABC's perennial best seller in 12 earth tones.

$29.90 sq.yd. Value $60

Custom installation available

décorwool



NEW! SEAGRASS 4 x 4 AND BASKETWEAVE

This popular natural fiber is now available in two exciting new woven designs which add a contemporary element to a classic texture.

$29.90 sq.yd. Value $60

NEW & EXCLUSIVE! FLANDERS

A soft textured flatweave sisal look in a unique blend of wool and linen. In 6 earth tones.

$49.90 sq.yd. Value $100

CHECKERS

Imported from Belgium, this wool sisal in a delightful checkerboard pattern alternates two of today's most desired textures in one fine carpet.

$49.90 sq.yd. Value $100

SAG HARBOR, BRIDGEHAMPTON, WESTHAMPTON, SOUTHHAMPTON

Exciting, rustic look. Thick, highly textured natural fibers, hand woven to add an exotic look to your room. Imported by ABC from India. Latex backed.

$59.90 sq.yd. Value $100

NEW & EXCLUSIVE TO ABC! HANDMADE WOVEN ABACA

The most exciting new look in the sisal family has just arrived. We've devoted an entire showroom at 881 Broadway to this family of textures, available in hundreds of styles, a rainbow of colors, and custom configurations. ABC also has the sisal look in hemp, perfect for city or country lifestyles.

ABC
★ CARPET & HOME ★

MANHATTAN
Broadway @ East 19th St.
(212) 473-3000 x499

BRONX, N Y
1055 Bronx River Ave.
(718) 842-8770

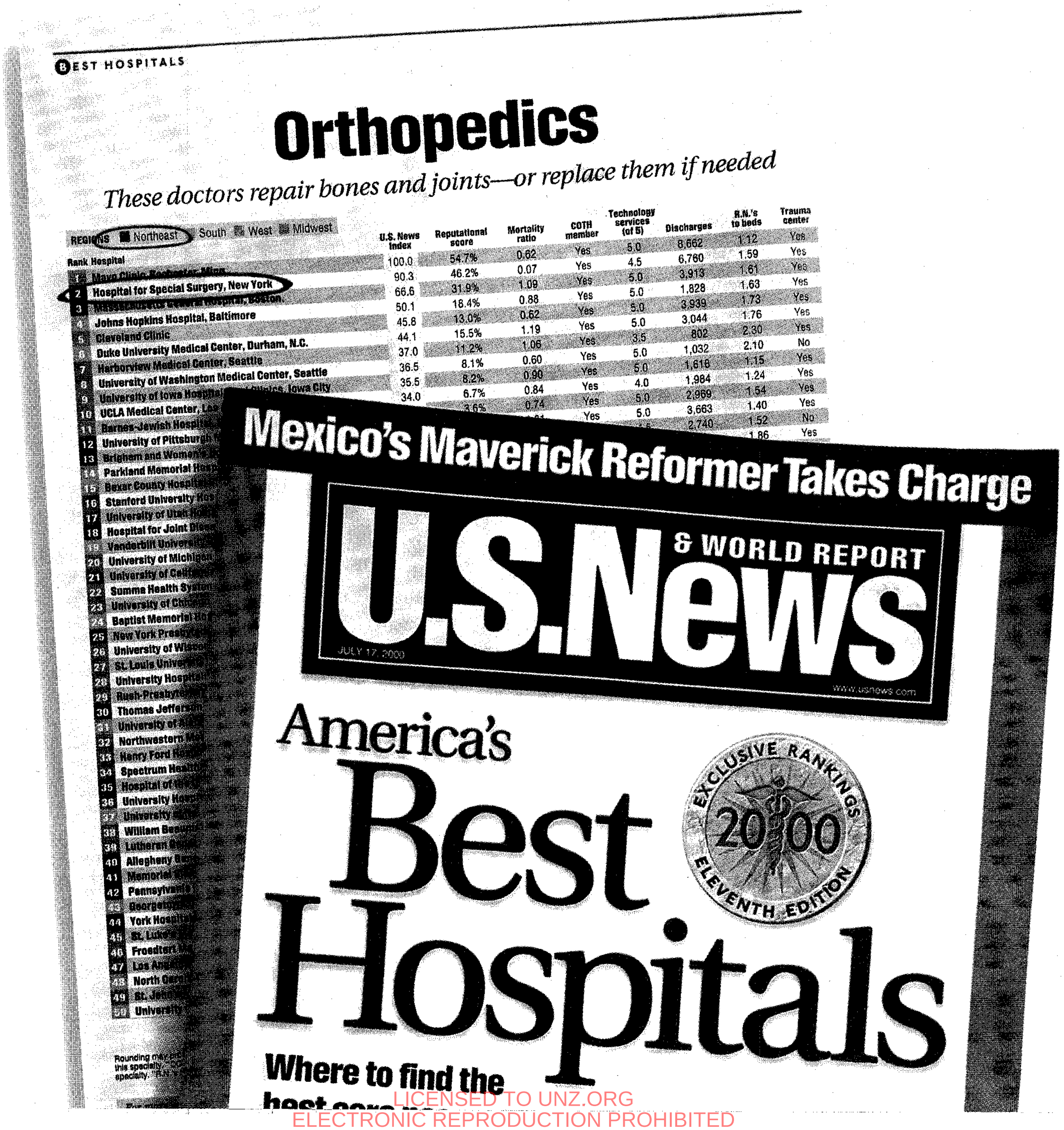
EVERY YEAR IT'S THE SAME STORY.

FOR THE ELEVENTH YEAR IN A ROW, WE'VE BEEN RANKED #1 IN ORTHOPEDICS IN THE NORTHEAST. Year after year, *U.S.News & World Report* reviews over 6,000 hospitals. And year after year, the Hospital for Special Surgery consistently emerges as the best in New York for orthopedics.

If you suffer from bone, joint or muscle problems and want the best in expert care, call **1.800.796.0783.**

HOSPITAL
FOR
SPECIAL
SURGERY

Specialists
in Mobility



BEST HOSPITALS

Orthopedics

These doctors repair bones and joints—or replace them if needed

REGIONS ■ Northeast ▨ South ▨ West ▨ Midwest

Rank	Hospital	U.S. News index	Reputational score	Mortality ratio	COTH member	Technology services (of 5)	Discharges	R.N.'s to beds	Trauma center
1	Mayo Clinic, Rochester, Minn.	100.0	54.7%	0.62	Yes	5.0	8,662	1.12	Yes
2	Hospital for Special Surgery, New York	90.3	46.2%	0.07	Yes	4.5	6,760	1.59	Yes
3	Massachusetts General Hospital, Boston	66.6	31.9%	1.09	Yes	5.0	3,913	1.61	Yes
4	Johns Hopkins Hospital, Baltimore	50.1	18.4%	0.88	Yes	5.0	1,828	1.63	Yes
5	Cleveland Clinic	45.8	13.0%	0.62	Yes	5.0	3,939	1.73	Yes
6	Duke University Medical Center, Durham, N.C.	44.1	15.5%	1.19	Yes	5.0	3,044	1.76	Yes
7	Harborview Medical Center, Seattle	37.0	11.2%	1.06	Yes	3.5	802	2.30	Yes
8	University of Washington Medical Center, Seattle	36.5	8.1%	0.60	Yes	5.0	1,032	2.10	No
9	University of Iowa Hospital Clinics, Iowa City	35.5	8.2%	0.90	Yes	5.0	1,618	1.15	Yes
10	UCLA Medical Center, Los	34.0	6.7%	0.84	Yes	4.0	1,984	1.24	Yes
11	Barnes-Jewish Hospital		3.6%	0.74	Yes	5.0	2,969	1.54	Yes
12	University of Pittsburgh				Yes	5.0	3,663	1.40	Yes
13	Brigham and Women's						2,740	1.52	No
14	Parkland Memorial Hosp							1.86	Yes
15	Bexar County Hospital								
16	Stanford University Hos								
17	University of Utah Hosp								
18	Hospital for Joint Dis								
19	Vanderbilt Univers								
20	University of Michigan								
21	University of Calif								
22	Summa Health Syste								
23	University of Chic								
24	Baptist Memorial Ho								
25	New York Presby								
26	University of Wisco								
27	St. Louis Univer								
28	University Hospita								
29	Rush-Presbyte								
30	Thomas Jeffers								
31	University of								
32	Northwestern M								
33	Henry Ford Ho								
34	Spectrum Heal								
35	Hospital of								
36	University Ho								
37	University								
38	William Beau								
39	Lutheran								
40	Allegheny								
41	Memorial								
42	Pennsylvani								
43	Georgetow								
44	York Hospit								
45	St. Luke's								
46	Froedtert								
47	Los Ang								
48	North Caro								
49	St. John								
50	University								

Rounding may
this specialty.
specialty. "R.N.'s

Mexico's Maverick Reformer Takes Charge

U.S.News & WORLD REPORT

JULY 17, 2000

www.usnews.com

America's Best Hospitals

EXCLUSIVE RANKINGS 2000 ELEVENTH EDITION

Where to find the
best care

Contents

May 27, 2002

5 **Letters**

7 **Intelligencer:** Marc S. Malkin

8 **Scene:** Patrick McMullan

11 **Gotham**

Columns

14 **This Media Life:** Michael Wolff
Why JFK Jr. memoirist Richard Blow and *Bias* ranter Bernard Goldberg are wearing the media's scarlet letter. And what that says about the media.

16 **The City Politic:** Michael Tomasky
Carl McCall is sure to dominate this week's state Democratic convention. But being named Most Popular isn't the same as being Most Likely to Succeed.

18 **World Affairs:** Craig Horowitz
Everyone, shockingly, agrees that the Palestinian Authority needs reform. But nobody knows how to make it happen.

36 **Best Bets** Rima Suqi
Retro sneakers, Jonathan Adler pillows, and all-SPFs-in-one sunscreen

40 **Sales & Bargains**
Make a splash with chic swim trunks

41 **Cue Best of the Week**

Critics

42 **Movies:** Peter Rainer
Pacino's inspired acting can't cure *Insomnia;* an intimate look at love and life in *Late Marriage*

44 **Theater:** John Simon
In John Guare's haunted new play, U. S. Grant meets the emperor of Japan; *Sweeney Todd* soars in D.C.

45 **Dance:** Tobi Tobias
A dazzling tribute from the Martha Graham company; *Naharin's Virus* misses its political mark

47 **Television:** John Leonard
An only slightly treacly life of F. Scott Fitzgerald

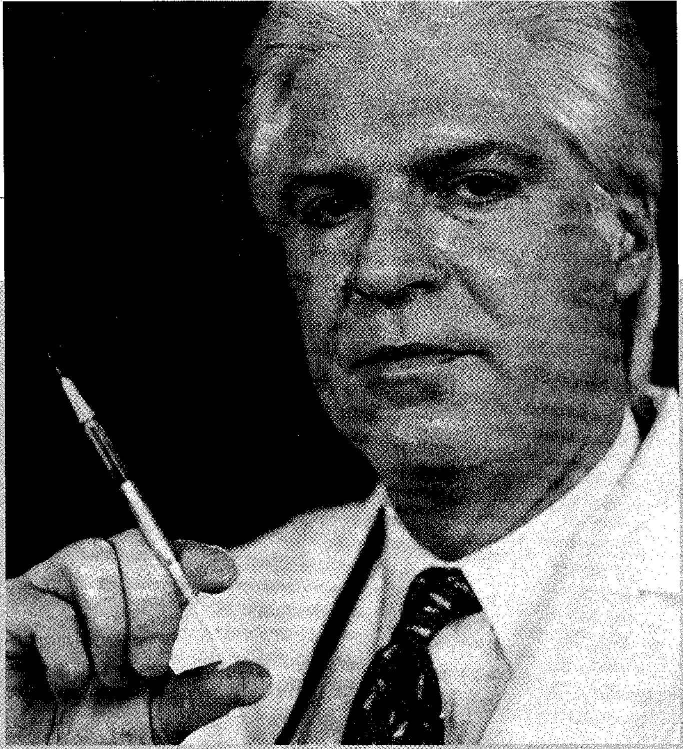
48 **Art:** Mark Stevens
An ingenious Cooper-Hewitt show is more than skin deep

52 **Listings**

85 **Classifieds/Personals/Real Estate**

100 **'Cue' Crossword:** Maura B. Jacobson

'Guardian' Crossword



> **"Some of these guys are taking a course and watching—not even doing—the procedures. It'd be like me doing brain surgery."**
>
> **—Plastic surgeon Steven Victor, page 20**

CHASING BEAUTY

20 **THE CUTTING EDGE By Beth Landman Keil** "Why would a guy want to remove someone's gallbladder for $500 when he can get $500 for giving a shot of Botox?" asks one of the city's top plastic surgeons. Indeed, with costs spiraling and reimbursements shrinking, legions of New York doctors are switching (or expanding) their practices to focus on less life-threatening—and more lucrative—cosmetic procedures.

26 **COSMETIC PROS** The city's top plastic surgeons, dermatologists, and cosmetic dentists.

27 **BITING THE BULLET By Christopher Bonanos** This good-guy writer had the teeth of a bad boy. But, armed with a list of the city's best cosmetic dentists, he took control of his dental destiny—and found something to smile about.

29 **BEYOND BOTOX By Katherine Growney** A look at the pros and cons of 36 procedures that your co-workers, neighbors, and (probably) friends are having done on the sly. Warning: You may never look at your love handles (or eyelids, or knees, or scalp) the same way again.

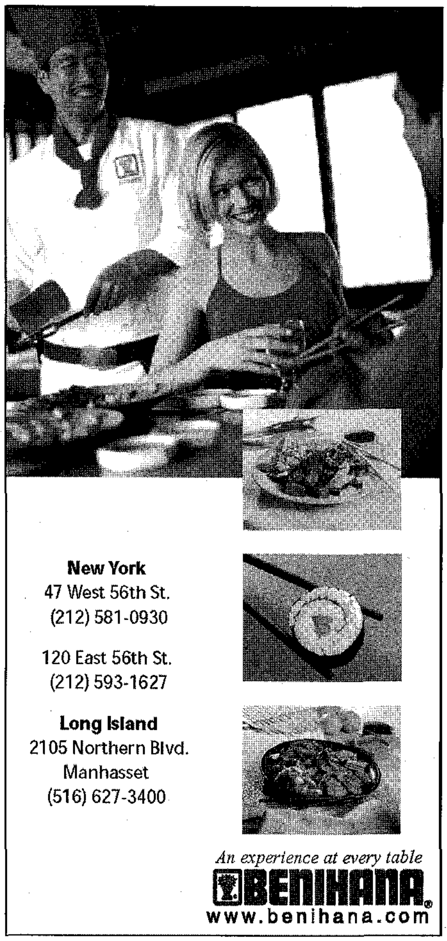
32 Going Global By Landon Thomas Jr.

There was a time when the face of Wall Street—especially the face in the corner office—was uniformly white. But just as Jews and Catholics infiltrated the investment-banking ranks in the eighties, foreign-born bankers are now moving into top spots at the city's most prestigious firms. Proving once again that financial talent is bestowed regardless of race, color, or national origin.

ON THE COVER: PHOTOGRAPHED BY NEDJELJKO MATURA.

May 27, 2002—VOL. 35, NO. 18. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 25 & Apr. 1; June 24 & July 1; July 29 & Aug. 5; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

PHOTOGRAPH BY PATRIK ANDERSSON.

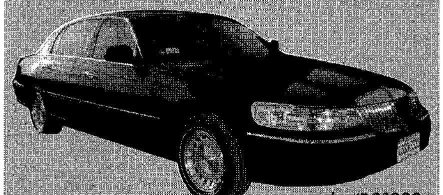

New York
47 West 56th St.
(212) 581-0930

120 East 56th St.
(212) 593-1627

Long Island
2105 Northern Blvd.
Manhasset
(516) 627-3400

An experience at every table
BENIHANA®
www.benihana.com

Allstate
Private Car & Limousine
212-333-3333
24 Hour Radio Dispatch



tlc #B01899

"Best Cars & Best Prices - Professional & Reliable Service"

From Manhattan Below 96th Street	Full Sz Sedan	Luxury Sedan	Van	Stretch Limo	Mini Van
LAGUARDIA	$25	$30	$75	$90	$60
KENNEDY	$35	$42	$90	$100	$70
NEWARK	$36	$44	$90	$100	$70
HOURLY RATE 2HR. MIN	$25	$30	$50	$60	$40

Prices include 1 Location PickUp, Any Airport PickUp add $5 for Outside PickUp add $10 for Inside PickUp, Tolls & Parking Not Included. Add $5 to all rates from 2:30-6:30PM. Rates Subject to Change Without Notice.

Out of State Toll Free **1-800-453-4099**

24 Hour Door To Door
Late Model Luxury Cars
Stretch Limos with Color TV & VCR
All Credit Cards Welcome

Luxury Transportation to
Fire Island & The Hamptons
Out of Town Specialists
Corporate Accounts Welcome

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller
MANAGING EDITOR
Sarah Jewler
EXECUTIVE EDITOR
John Homans
DESIGN DIRECTOR: Michael Picón
PHOTOGRAPHY DIRECTOR: Chris Dougherty
FASHION DIRECTOR: Mark Holgate
EDITORIAL
ARTICLES EDITOR: Mark Horowitz
FEATURES EDITORS: Joanna Coles, Jeremy Gerard, Marion Maneker
SENIOR EDITORS: Meredith Kahn, Michael Steele, Matthew Weingarden
SENIOR ASSOCIATE EDITORS: Christopher Bonanos, Jared Hohlt
CONTRIBUTING EDITORS: Sarah Bernard, Tucker Carlson, James J. Cramer
Peter G. Davis, Susan Dominus, Simon Dumenco, Steve Fishman
Steven Gaines, Ralph Gardner Jr., Joseph Giovannini
Meryl Gordon, Gael Greene, Vanessa Grigoriadis, Tony Hendra
Craig Horowitz, Mark Jacobson, Maura B. Jacobson
George Kalogerakis, Peter Kaminsky, Joanne Kaufman
Beth Landman Keil, Robert Kolker, John Leonard, Ariel Levy
Marc S. Malkin, Daniel Mendelsohn, Adam Platt, Peter Rainer
Hal Rubenstein, Jennifer Senior, John Simon, Christopher Smith
Amy Sohn, Mark Stevens, Landon Thomas Jr., Tobi Tobias
Michael Tomasky, Alex Williams, Michael Wolff
CONTRIBUTING WRITERS: David Amsden
Alexandra Lange, Tara Mandy
BEST BETS EDITOR: Rima Suqi
CULINARY EDITOR: Gillian Duffy
INTERIOR DESIGN EDITOR: Wendy Goodman
ASSISTANT MANAGING EDITOR: Douglas Baughman
STAFF WRITERS: Ethan Brown, Derek de Koff
Logan Hill, Boris Kachka, Ben Kaplan
Edith Newhall, Robert Patronite
Robin Raisfeld, Catherine Townsend
ASSOCIATE EDITORS: Amy Larocca, Carl Rosen
ASSISTANT EDITORS: Susan Avery, Emily Gitter
Matthew Gross, Nicolas Sywak, Alicia Zuckerman
REPORTERS: Joy Armstrong, Monica Khemsurov
Deborah Shapiro, Abby Tegnelia
DIRECTOR OF PUBLIC RELATIONS: Jenny Parker
EDITORIAL COMMUNICATIONS MANAGER: Amy Boshnack
EDITORIAL ASSISTANTS: Sara Cardace, Lauren DeCarlo
Aja Mangum, Joshua Sumrak, Jada Yuan
FASHION
FASHION EDITOR: Shyama Patel
FASHION CONTRIBUTING EDITOR: Eugenie Hanmer
ASSOCIATE FASHION EDITOR: Monica Schweiger
ART
ART DIRECTOR: Michele Parrella
ASSOCIATE ART DIRECTOR: Randall Leers
DESIGNER: Sandra Trambow
ART DEPARTMENT MANAGER: Jessica Kasper
PHOTO
DEPUTY PHOTO EDITOR: Armin Harris
ASSOCIATE PHOTO EDITOR: Lauren Reichbach
ASSISTANT PHOTO EDITOR: Sally McKissick
ART PRODUCTION
ART PRODUCTION DIRECTOR: Eugene R. Tooman
ASSISTANT ART PRODUCTION MANAGER: John Markic
ART STAFF: Courtney Guggenheim, Anthi Pafitis
SYSTEMS
DIRECTOR, I.T. CLIENT SERVICES: Jerry Sabatino
PROJECT MANAGER, PUBLISHING SYSTEMS: Dana E. Richter
SENIOR DESKTOP SYSTEMS ANALYST: Kwaku Adeigbola
PRODUCTION
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Jennifer Diedrickson
PRODUCTION MANAGER: Jason M. Duffy
PRODUCTION COORDINATOR: Jennifer Prentice

PUBLISHER
Alan Katz
ASSOCIATE PUBLISHER
Ginger Sutton
EXECUTIVE DIRECTOR, BUSINESS
Betsy Cronen
ADVERTISING MANAGER
Ron Stern
ADVERTISING
FASHION AND BEAUTY DIRECTOR: Mike Fish
RETAIL FASHION MANAGER: Jennifer Fishman
LUXURY GOODS MANAGER: Caryn Ormsten
TRAVEL MANAGER: Michelle Imbrogno Miller
AUTOMOTIVE AND LIQUOR MANAGER: Wendy Klenk
ACCOUNT MANAGERS: Leslie Arker, Larry Menkes
Leslie Rubisch, Stacia Thiel, Jill Ziedenweber
SALES ASSISTANTS: Angela Beerman
Jack Tippett, Amber Whitman
ASSISTANT TO THE PUBLISHER: Jodi Patrich
MIDWEST MANAGER: Sasha Mayoras, 312-832-6840
DETROIT : Maiorana + Partners, 248-546-2222
WESTERN STATES AND TEXAS: SD Media, 310-264-7575
SOUTHEAST: Robert H. Stites, 770-491-1419
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-02-31-16-62
ENGLAND: Go Media Sales, 011-44-20-7409-2616
FRANCE: Go Media Sales, 011-33-142-25-19-24
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
COORDINATOR: Kathy Ferguson
CREATIVE SERVICES
CREATIVE SERVICES DIRECTOR: Beverly Hood Allen
PROMOTION DIRECTOR: Aristotle Athas
RETAIL PROJECTS DIRECTOR: Gerry Napoli
MERCHANDISING DIRECTOR: Susan Greenhut
SPECIAL SECTIONS DIRECTOR: Christy Casamassima
MERCHANDISING: Romina DeNicola, Angel Fischer
ART DIRECTOR: Ilene Segal
DESIGNER: Gaffney Peglar
COORDINATOR: Stacey Rauchbach
ASSISTANT: Cheryl Noonan
RESEARCH
RESEARCH AND MARKET DEVELOPMENT DIRECTOR: Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ANALYST: James Arthur Wilson
CLASSIFIEDS
VP, GROUP CLASSIFIED DIRECTOR: Nancy J. Fedder
CLASSIFIED DIRECTOR: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANTS: Sarah Seroussi, Amanda Walters
SALES REPRESENTATIVES: Mark Bristow, Theresa Bunce
Kristen Cappadona, Tim Hyde
Alexandra Singerman, Selena Wong-Gonzalez
STAFF: Denise Savage, Greta Turken
CIRCULATION
CONSUMER MARKETING DIRECTOR: Lori Golczewski
ASSOC. CONSUMER MARKETING DIRECTOR: Susan Nolan
CONSUMER MARKETING MANAGER: Ray Dryden
CONSUMER MARKETING COORDINATOR: Sandra Larrea
SINGLE COPY SALES DIRECTOR: Scott T. Hill
CATEGORY MANAGER: Kristine Westnedge
FINANCE
FINANCE DIRECTOR: Michele Mausser Venero
OFFICE SERVICES
OFFICE SERVICES MANAGER: Mary Ann McCarthy
PRIMEDIA INC.
CHAIRMAN AND CEO: Tom Rogers
PRESIDENT AND DIRECTOR: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
PRIMEDIA CONSUMER MEDIA AND MAGAZINE GROUP
PRESIDENT AND CEO: John Loughlin
CHIEF OPERATING OFFICER: Daniel E. Aks
EXECUTIVE VP, CONSUMER MARKETING/CIRCULATION: Steve Aster
SR. VP/CHIEF FINANCIAL OFFICER: Linda C. Jenkins
SR. VP, MFG., PRODUCTION AND DISTRIBUTION: Kevin Mullan
SR. VP, HUMAN RESOURCES: Kenneth P. Slivken
SR. VP/CIO, INFORMATION TECHNOLOGY: Debra C. Robinson
VICE-PRESIDENT, DATABASE AND CONSUMER INFORMATION: John DePalm
VICE-PRESIDENT, SINGLE COPY SALES: Thomas L. Fogarty
VICE-PRESIDENT, BUSINESS DEVELOPMENT: Corinne Helman
PRIMEDIA BROAD REACH CONSUMER GROUP
VICE-PRESIDENT, CONSUMER MARKETING: Christian Dorbandt
VICE-PRESIDENT, MANUFACTURING: Craig Donado
VICE-PRESIDENT, MANUFACTURING BUDGETS
AND OPERATIONS: Lilia Golia
VICE-PRESIDENT, FINANCIAL OPERATIONS: David Rockefeller
CUSTOMER SERVICE: 800-678-0900

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, Smart City, The Sporting Life, The Underground Gourmet, and The Urban Strategist. **Copyright © 2002 by PRIMEDIA Inc. All rights reserved.** For reprints, contact Erlene Ramsey at Wright's Reprints, 877-652-5295, ext. 106, or eramsey@wrightsreprints.com (call 281-419-5725 outside the U.S. and Canada). Reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: Tom Rogers, Chairman and Chief Executive Officer; Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.

PRIMEDIA

Letters

> Amy Wilentz claims that Jews 'were a peace-loving people once.' We still are.
>
> —Karen Rosenthal

Two Jews, Three Opinions

I must confess to Amy Wilentz that I'm one of those good liberal Jews who has gone bad in the face of recent events ["How the War Came Home," May 6]. We have been told by the likes of Michael Lerner to keep shouting about social justice and peace, just not so loudly when those ideals are not applied to Israel. Sad to say, many of us, unlike Ms. Wilentz, failed the test.

Stuart Rose, FRESH MEADOWS, N.Y.

I want to congratulate Amy Wilentz for her exceptionally nuanced and balanced piece on the Palestinian-Israeli conflict. She set aside the clichés and over-simplifications that have become the staple of too many recent articles. Her highly intelligent and heartfelt testimony represents an oasis of honesty and humanity in the current journalistic climate. My hat is off to the integrity of Ms. Wilentz.

Anthony Karydakis, CHICAGO

I beg to differ with Amy Wilentz's portrayal of American Jews. She claims that Jews "were a peace-loving people once." We still are, Amy. Why would she consider self-defense or retaliation to stop murder inconsistent with that character trait? Sometimes one has to go to extremes to prevent more carnage. That does not mean that one's goal is not peace.

Karen Rosenthal, UPPER SADDLE RIVER, N.J.

Memo to everyone who can't understand why Israel is so beset: It's the settlements, stupid! Imagine if we had built Levittowns all over Germany after WWII. Ridiculous? No more so than the Israelis' wanting settlements *and* peace.

Sidney L. Delson, EAST HAMPTON, N.Y.

The American Israeli who hopes his son in the Israeli Army is "killing as many Palestinians as possible" falls in the same category as the early American settler who believed that the only good Indian was a dead one. American Jews ought to stop talking like John Wayne.

Leonard Greenberg, STERLING, VA.

Amy Wilentz is surprised that support is higher for Israel among Republicans than among Democrats. She shouldn't be; the left and anti-Semitism have long been kissing cousins, even if it's usually disguised as anti-Zionism. Why? The left is narratively challenged—in every situation there must be a Victim and an Oppressor, ignoring the fact that in many conflicts, all parties involved can lay claim to both hats.

Jeffrey M. Gross, BROOKLYN

JACK AND SUZY
THE AFFAIR THAT COST SUZY WETLAUFER HER JOB AND COULD COST JACK WELCH $450 MILLION. BY LISA DEPAULO
NEW YORK
MAY 6, 2002
CRISIS FOR AMERICAN JEWS
IN NEW YORK, AS IN ISRAEL, AN ISSUE OF SURVIVAL BY AMY WILENTZ
THE NEW RULES OF THE MIDDLE EAST BY CRAIG HOROWITZ
PLUS
SCREEN GEMS
INSIDE THE TRIBECA FILM FESTIVAL

Ms. Wilentz's hope for "a real state for the Palestinians" epitomizes the difference in the attitudes of Jews toward Palestinians and Palestinians toward Jews. Most Israelis still have compassion for the average Palestinian; while Palestinians cheer and dance in the streets when tragedy befalls Israelis. Yes, Amy—peace *ain brera* (there is no choice). But don't tell it to us, tell it to the Palestinians.

Jackie Reckseit, DELRAY BEACH, FLA.

The Palestinians' problem is to have become the victims of the world's biggest victims. Rather than question the moral cost of the occupation, U.S. Jews would rather hide behind the banner of anti-Semitism. I know that anti-Semitism is alive in the U.S. and Europe, but it should not be used as carte blanche to dismiss any criticism of Israel.

Ramzi Zakharia, MANHATTAN

The cover to the May 6 issue should have read CRISIS FOR UPPER WEST SIDE LIBERAL JEWS. How provincial to believe that we were all taken in by the Oslo "peace" process and have been demoralized by the fact that Yasser Arafat chose to go back to war against Israel. Some of us out here in the hinterlands never believed that Arafat would give up his goal of destroying Israel and creating a Palestinian state from the Jordan River to the Mediterranean Sea. We hoped and prayed we would be proved wrong, but we were not.

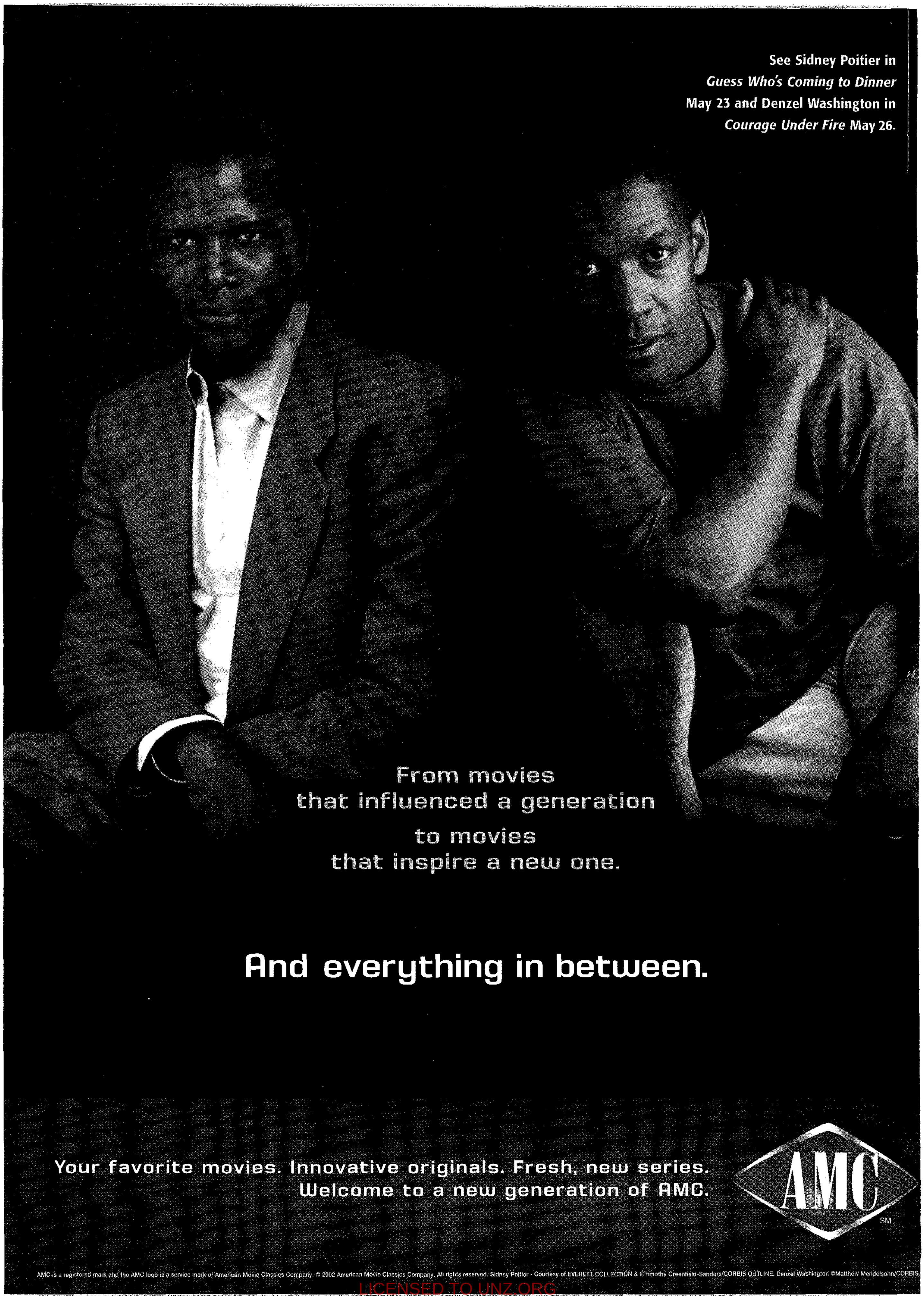
Leora R. Levy, GREENWICH, CONN.

I'm trying to figure out why, according to Rabbi Ellen Lippmann, "it's difficult for progressive Jews to say to the far left: 'We are also outraged by the amount of killing done by Palestinians, and we wish that there were more Palestinians criticizing *that*' " ["Left Out," by Ariel Levy, May 6]. We are in more trouble than I realized if it has become politically and morally untenable to challenge people about murderous behavior. If a rabbi—a teacher and moral authority in a community—feels hamstrung in this respect, then I fear that the *Alice in Wonderland* world of right is wrong and wrong is right is upon us.

Nina Mogilnik, GREAT NECK, N.Y.

NYMETRO.COM
Dining in? Come to New York Metro, where the culinary superstars—from Jean-Georges to Bobby Flay—will help you cook up a perfect evening. **Log on to nymetro.com/dining for dishes from dozens of New York's top chefs.**

NEWYORKMETRO.COM Check out our Website, where you can search back issues like "The Best of New York," "Holiday Gifts," and "52 Weekends," as well as an extensive archive of critics and columnists. **LETTERS TO THE EDITOR** may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, or sent via e-mail to NYletters@newyorkmag.com. Please include a daytime phone number.



See Sidney Poitier in
Guess Who's Coming to Dinner
May 23 and Denzel Washington in
Courage Under Fire May 26.

From movies
that influenced a generation

to movies
that inspire a new one.

And everything in between.

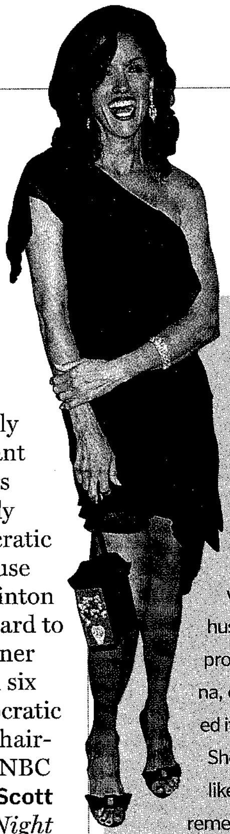
Your favorite movies. Innovative originals. Fresh, new series.
Welcome to a new generation of AMC.

AMC SM

AMC is a registered mark and the AMC logo is a service mark of American Movie Classics Company. © 2002 American Movie Classics Company. All rights reserved. Sidney Poitier - Courtesy of EVERETT COLLECTION & ©Timothy Greenfield-Sanders/CORBIS OUTLINE. Denzel Washington ©Matthew Mendelsohn/CORBIS.

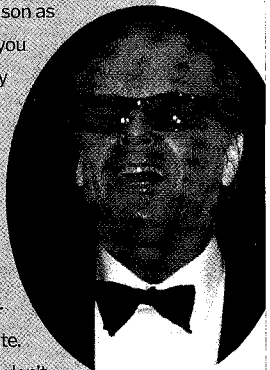
Intelligencer

By Marc S. Malkin



Janice Dickinson: Her Lips Aren't Sealed

Jack Nicholson may be a notorious ladies' man, but at least one former lover doesn't see what all the fuss is about. In her upcoming memoir, *Car Wreck Woman: The Accidental Life of the World's First Supermodel*, former seventies model **Janice Dickinson** remembers Nicholson as someone who, though "full of himself," was merely "okay" in the sack. (Wait till you read what she recalls Big Jack saying to her the morning after—it was actually too graphic for us to print.) Dickinson also has some harsh words for legendary model matriarch **Eileen Ford**. Dickinson claims that when Ford first saw her, she rejected her for being "too ethnic" and having big lips. But Dickinson would get her revenge. She eventually signed with Ford Models when Eileen's husband, **Jerry**, learned Dickinson was up for a big JVC electronics ad campaign and promised he could get her a $20,000-a-day rate (her agency at the time, Wilhelmina, only asked for $5,000). But then, after a brief tenure with Ford, Dickinson decided it was time "to punish Eileen" by jumping to Ford's archrival, **John Casablancas**'s Elite. She told Eileen the news over the phone: "It's me, big-lipped Janice. I'm going to Elite. I don't like you, I've never liked you." Eileen insists she has no recollection of Dickinson's claims. "I don't remember that much about her because she was in my life such a short time," she told us last week. "I'm an Aries. We try not to mention the unpleasant things. If something is unpleasant, I usually try to forget about it."



Bubba's Money Is No Good in This Town

Bill Clinton was recently spotted at the restaurant Town, in the Chambers Hotel, having a friendly argument with Democratic fund-raising powerhouse **Haim Saban**. When Clinton whipped out a credit card to pay for the $1,500 dinner they had just had with six pals—including Democratic National Committee chairman **Terry McAuliffe**, NBC West Coast president **Scott Sassa**, and *Saturday Night Live* co-producer **Marci Klein**—Saban informed him that he had already taken care of things by handing over one of his credit cards before they sat down. Throughout the three-hour meal, Clinton declined offers from customers who wanted to buy him a drink, including a man who sent over a $1,000 bottle of champagne.

On Sex With a Married Man

Mandi Norwood is back. And she's talking about sex with her husband, **Martin Kelly**. Norwood, who made a splash two years ago when **Si Newhouse** plucked her from London to edit *Mademoiselle* (which folded last year), has signed a deal with St. Martin's to write *Sex and the Married Girl*, a book about being young and happily married. "The married world is a private place to be, and God forbid you should discuss conflict or power struggles or bedroom behavior, because you feel you're betraying your spouse," Norwood tells us. "These are real eye-popping, frank confessions. I'm going to be pretty confessional." Is Kelly up for it? "Sure," Norwood said. "For commercial purposes, of course."

CHANGE OF SEASONS? Buzz is, **Edgar Bronfman Jr.** wants to buy back his share in the Four Seasons restaurant. Bronfman gave up his stake when Vivendi acquired Bronfman's Seagram and Universal businesses two years ago. Four Seasons co-owner **Julian Niccolini** insists he doesn't know about any deal, but would welcome Bronfman back: "That would be wonderful."

BIKINI BATTLE: *Maxim* and *FHM* are fighting over **Pamela Anderson**. In March, *Maxim* editors agreed to buy photos of Anderson in a bikini bottom, pasties, and stiletto boots from photographer **Willy Camden** for $25,000, but then decided not to use the pics. Camden didn't hear from *Maxim* again until he sold the shots to *FHM* for $35,000. *Maxim* claims they still own the photos. "*Maxim* never paid Willy for the pictures," Camden's lawyer, **Wallace Collins**, tells us. "They just wanted them because someone else has them."

A Blind Item on Hugh Grant

It's a wonder **Hugh Grant** agreed to participate in the press junket for *About a Boy* at the Rihga Royal Hotel—the last time he was there, he went blind. About five years ago, while staying at the hotel, Grant woke up one morning and couldn't see. Hotel employees helped him into a cab and he rushed to a doctor. At first, the doc didn't know what was wrong, but then Grant told him how he had done a photo shoot earlier that day in which the photographer used unusually strong strobe lights for a black-and-white layout. "The doctor told him that could sometimes distort or blacken your vision," his rep tells us. "It lasted for a number of hours, but it's never happened again." The rep declined to reveal the shutterbug: "I really can't. That wouldn't be very nice."

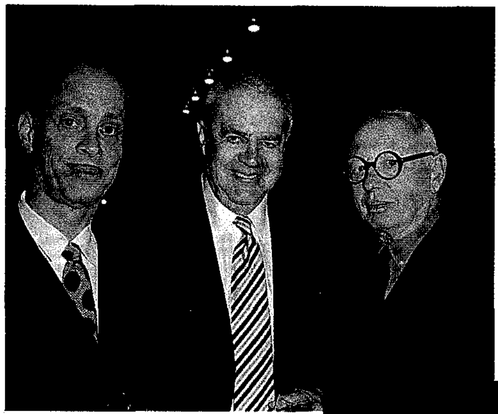
FLY GIRL: An insider tells us that VH1 had to charter a private jet to fly **Stevie Nicks** to this week's *VH1 Divas* concert in Las Vegas because she was unwilling to travel without her two dogs. No commercial airline would allow the pooches in the cabin, and she refused to put them in cargo.

With Catherine Townsend.

PHOTOGRAPHS: FROM TOP, ED GELLER/GLOBE PHOTOS;
MIKE THEILER/REUTERS/TIMEPIX; EVAN AGOSTINI/IMAGEDIRECT.

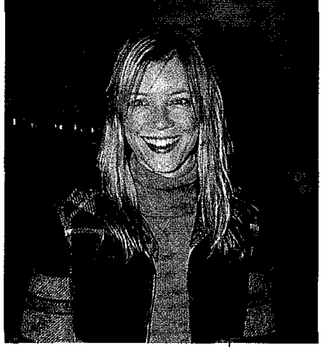
Scene

Yoko Ono and Barbara Walters at the New York State Theater for An Evening of Readings, a Literacy Partners gala.



John Waters, Irving Blum, and Ellsworth Kelly at the Drawing Center's twenty-fifth-anniversary gala.

Amy Smart at Barneys for Lacoste's 12.12, a party benefiting UNICEF.



Griffin Dunne, Jerry O'Connell, and Scott Wolf at Lot 61 for a benefit for Naked Angels Theater Company sponsored by Jockey.

Colin Firth, Reese Witherspoon, and Frances O'Connor at the Hudson Hotel.

Zac Posen and Coco Brandolini at Barneys Foundation for a dinner honoring Frédéric Malle.

Marlo Thomas and Gloria Steinem at Diane von Furstenberg's studio to celebrate the publication of Thomas's new book, *The Right Words at the Right Time.*

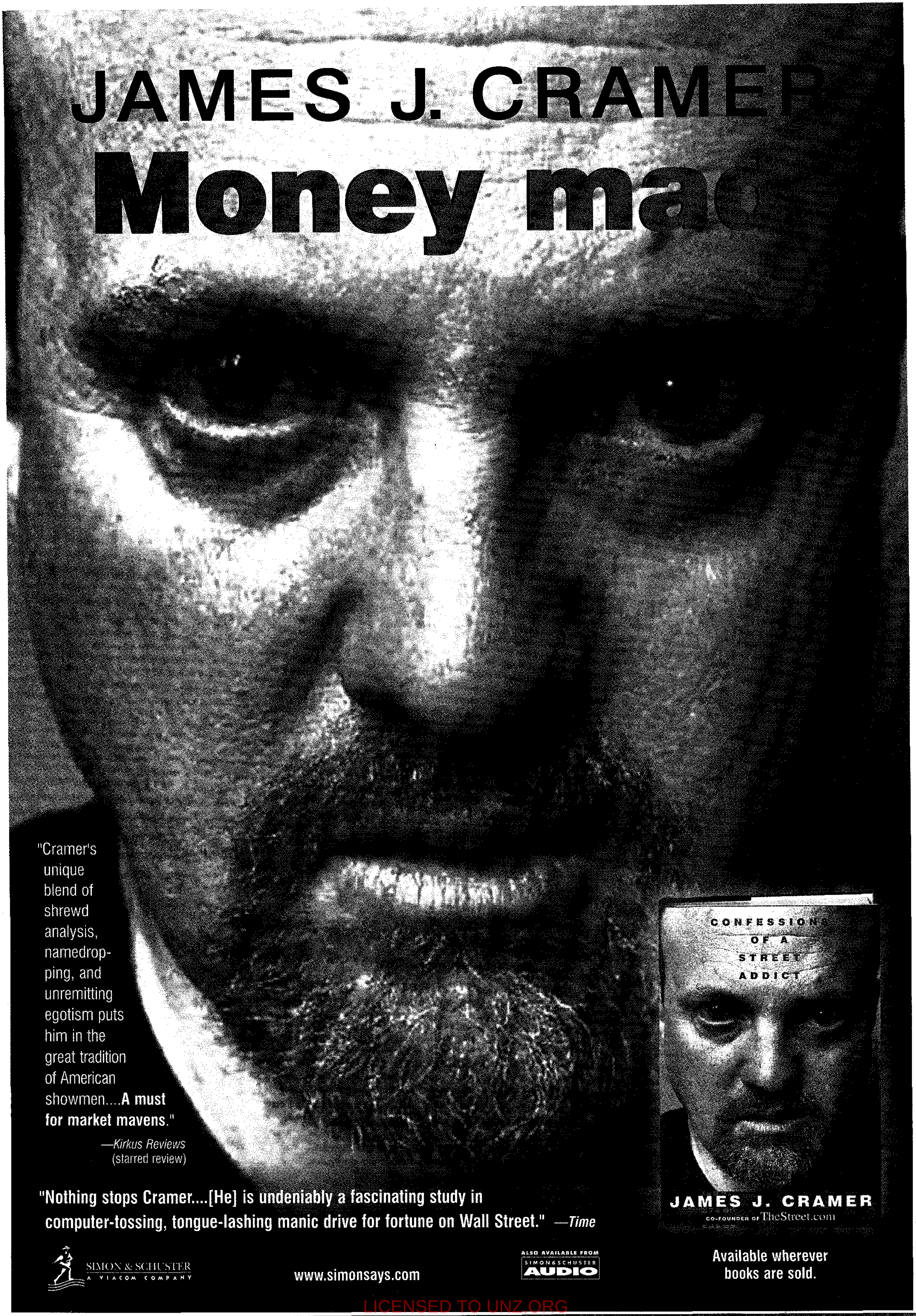
Phoebe Cates, Kevin Kline, and Nicole Miller at Midnight in Monte Carlo, a benefit for the Society of Memorial Sloan-Kettering Cancer Center.

Shauna Woods, Prince Albert of Monaco, and Sylvia Woods at Sylvia's Also celebrating the opening night of Dance Theatre of Harlem.

Who's Who

"How did we get here? We were looking for the hotel library," said **Alexis Bledel** as she and **Heather Matarazzo** wandered into the premiere party at the Hudson Hotel on May 13 for *The Importance of Being Earnest*—apparently still reeling from the movie's barrage of lightning-fast Wilde-speak and name-swapping ruses. **Stanley Tucci**, **Frances O'Connor**, **Harvey Weinstein**, **Samantha Mathis**, **Bob Balaban**, **Isaac Mizrahi**, **Paul Rudd**, and **Salman Rushdie** had an easier time finding the Hudson Bar. Throughout the room, identity crises were the buzz. "I'm impersonating myself," **Joshua Jackson** told his date, **Rosario Dawson**. **Colin Firth** contemplated playing the boyfriend of a protagonist who is obsessed with Colin Firth in a second *Bridget Jones*. "*If* they ever get around to making a second one," he said with a sigh, "I suppose they'll have to mold me into **George Clooney**." **Reese Witherspoon**, with husband **Ryan Phillipe**, griped about being mistaken for **Claire Danes**, **Christina Ricci**, and, these days, **Alicia Silverstone**. "I don't get it," she said. "I mean, I'm me!" Director **Oliver Parker** told of a harrowing Customs check after *An Ideal Husband*'s Tel Aviv premiere: "They demanded to know if Oscar Wilde was an Arab! But when they figured out who I was, of course one of the officers told me she was an actress." **Mark Ruffalo**, meanwhile, knows exactly who he is. "I'm so unrecognizable," he groaned, "I go upstate and people think I'm their plumber." JADA YUAN

Photographs by
Patrick McMullan



JAMES J. CRAMER

Money ma

"Cramer's unique blend of shrewd analysis, namedropping, and unremitting egotism puts him in the great tradition of American showmen....**A must for market mavens.**"

—*Kirkus Reviews* (starred review)

CONFESSIONS OF A STREET ADDICT

JAMES J. CRAMER

CO-FOUNDER OF TheStreet.com

"Nothing stops Cramer....[He] is undeniably a fascinating study in computer-tossing, tongue-lashing manic drive for fortune on Wall Street." —*Time*

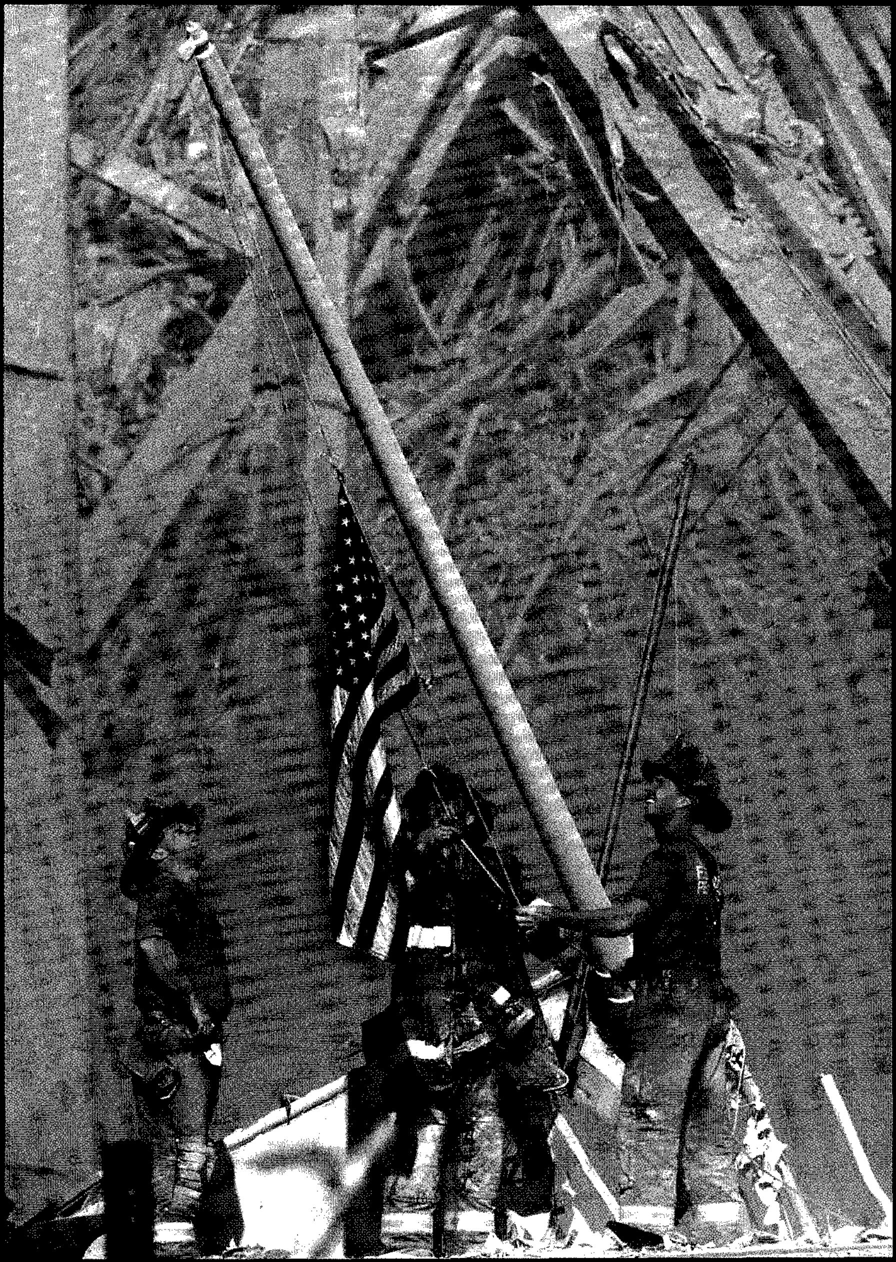
SIMON & SCHUSTER
A VIACOM COMPANY

www.simonsays.com

ALSO AVAILABLE FROM
SIMON & SCHUSTER
AUDIO

Available wherever books are sold.

AN HBO SPECIAL PRESENTATION



©2001 THE RECORD (BERGEN COUNTY, NJ) THOMAS E. FRANKLIN, STAFF PHOTOGRAPHER

WITH THE HONORABLE RUDOLPH W. GIULIANI

IN MEMORIAM

NEW YORK CITY
9/11/01

PREMIERES SUNDAY, MAY 26 AT 9PM/8C

BRAD GREY PICTURES

ENCORE PLAY TUESDAY, MAY 28, 10PM/9C
REMEMBER. REFLECT. RESPOND. HBO.COM

HBO

AOL KEYWORD: HBO ©2002 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. ® Service mark of Time Warner Entertainment Company, L.P.

A great city to live in if you can afford to get out of it—William Rossa Cole

GOTHAM

Life in the New City

Battle of the Ages

Family squabbles erupt over teen trips—and commitment—to Israel. By Sam Lubell

Who would want to send their kid on a summer trip to Israel at a time like this? Not surprisingly, far fewer people than usual. Several "youth tours" have been canceled, and those that are going ahead report about half the enrollment of last year. Meanwhile, fierce family debates on the subject are pitting idealistic teenagers against anxious parents.

"It's very frustrating to love my parents so much yet hate their ideology so much," says Scott Dubin, a sophomore at NYU who insists that if his parents really supported Israel, they'd want him to go regardless of the dangers. "You can't support Israel when it fits in your schedule. Supporting Israel is a 365-day-a-year job." Dubin says his parents have enlisted every member of his family—"from the matriarch down to my youngest cousin"—to talk him out of going. "Every time she hears the word *Israel*, my mom starts crying."

"Many of these kids have never faced a threat to their Jewish existence. It's clear to them that this is where they have to be," says Deborah Joselow, of United Jewish Appeal Federation in New York. "But for parents, there's a tension between wanting your child to experience Israel and worrying."

Susan, from Great Neck, fought with both daughter and husband before laying down the law and barring her 15-year-old from going: "I understand that Israel needs to know there are people that are not abandoning it. But if you're an adult, you take these chances. To send your child, it doesn't make me feel comfortable."

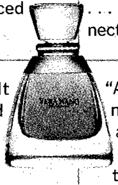
Often, parents get upset with trip leaders for what they see as attempts to talk their kids into going. But leaders insist they never meddle: "We can't get in the middle of family disputes," says Rafi Cohen, a coordinator for Ramah Programs.

Tour groups have also come under criticism for using kids almost as political pawns—a charge that trip leaders reject. "That's ridiculous," says Marlene Post, chairperson of Birthright Israel North America, which sends hundreds of people, 18 to 26, to Israel each summer. "I don't see taking a young person to Israel as a political statement. It's an educational experience, not a solidarity mission." Post adds, "We will do anything humanly possible to ensure the children's safety." Buses, for example, are swept for bombs before excursions.

Some college students can, of course, decide to go whether it unnerves their parents or not. On previous trips to Israel, Noam Kutler, a Rutgers student, has seen one bomb go off in Jerusalem, and has come within an hour of sitting next to another. But he's still eager to return. "I need to show my support," he says. "I don't consider it brave."

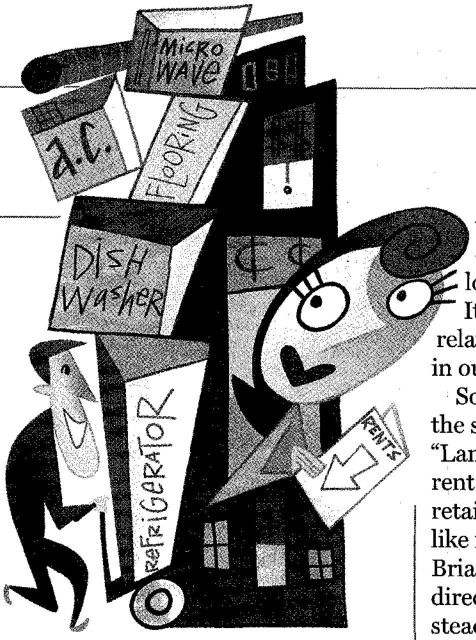
Smells Like . . . Graffiti?

Springtime in New York has always been an olfactory awakening, with lilacs blooming, garbage rotting, and, this year, an unprecedented number of fragrance launches. Here are the latest (in their own words). AMY LAROCCA

Perfume	The Mood	What's in There?
Intrusion by Oscar de la Renta	"Suddenly, a positive shockwave transforms the atmosphere. A woman intrudes into a man's world. . . . No person or thing can resist her seduction."	A "luminous lively revelation" of bergamot, nerolie, and Chinese star anise.
Sexy Graffiti by Escada	An "80's inspired fragrance. . . . The sexiness of Escada and the edginess of graffiti come together."	"A field of wild strawberries . . . and succulent black currants."
Vera Wang	"To be possessed by a woman but embraced by a man."	"Bulgarian rose, calla lily . . . and precious floral nectar."
Sheer Obsession by Calvin Klein	"Who hasn't felt passion beyond reason?" 	"A warm amber base mingles with incense and musk to leave an impression not soon to be forgotten."
Bouquet de la Reine by Floris	In honor of the Queen's Golden Jubilee, "for Her Majesty, in all of her fashionably fabulous glory."	"Floral and fruit notes combined with precious woods and mosses."

PHOTOGRAPHS: COURTESY OF, FROM TOP, BIRTHRIGHT ISRAEL; ESCADA VERA WANG; FLORIS

Real Estate



Tenants to Landlords: Pay Up!

The midtown high-rise tenant, like a lot of New Yorkers, thought she was overpaying for her place—but she also thought she could do something about it. "We saw all the vacancies, and there were ads listing our one-bedroom for hundreds of dollars less than we were paying," says the 29-year-old. "We were happy with the building, so I asked if I could break the lease to upgrade, and finally they said yes." She ended up with another bathroom, a dining room, and a balcony (an extra 400 square feet) for just $200 more per month.

It took a droopy economy and a terrorist attack, but it appears that New York renters may—just briefly—have the upper hand. Fed up with seeing new neighbors cruise in with lower rents, dropped fees, and free gym memberships, tenants are voicing displeasure—and are getting their way. Says that (very happy) tenant, "I'm told other people in the building have gotten similar upgrade deals." Did it take a fight? "They gave me the runaround, but eventually it happened."

She's not alone. "With all the apartments on the market now, landlords are more willing to be competitive," says Robert Rissetto, the Olnick Organization's director of residential management. "If a tenant is paying 15 percent to 20 percent over market value, a landlord will probably look for ways to keep them." So if you've wanted a microwave or a new kitchen floor, now's the time to ask. "We've put in a lot of new appliances for longtime tenants recently. It's a way to solidify relationships while we invest in our properties."

Some brokers insist that the situation's not so tough. "Landlords aren't asking for rent increases, but they aren't retaining tenants at any cost, like in the early nineties," says Brian G. Edwards, executive director of leasing at Halstead/Feathered Nest. "They're more likely to offer a concession, like a free month, than lower a rent."

But that depends on the landlord. Maureen Walsh, director of renting for Charles H. Greenthal, says, "We always offer upgrades, but not with concessions. Although in one building, tenants saw an ad in the paper offering new tenants lower rents, and when the tenants in possession complained, we adjusted their rents to match" when their leases came up for renewal. That's happening all over: "I suspected the rents in the co-op where I rent had gone down," says a thirtysomething Tudor City resident. "I figured it was worth a shot." He made his case with listings showing comparable apartments for less, and soon his $1,600-a-month studio was $1,300. This isn't a fluke, says Elliot Adler, associate broker at Sumitomo Real Estate: "A lot of tenants are renegotiating their rents."

You'd better sign soon, though. The rental market, it's generally agreed, is beginning to show signs of recovery, and the window of opportunity won't last. "I've lived in the city for a long time, and I always thought this day would come," says the Tudor City bargain hunter. "But I'm very aware that next year might be payback time." DENISE MAHER

Baby Designers Vie for a Spot in Fashion's Incubator

Sydney Maresca, looking very liberal-arts in a red scarf and tortoiseshell glasses, was the first designer to show her collection to a panel of fashion editors (myself included) on May 9. A recent graduate of Sarah Lawrence, she cheerfully admitted to having no retail experience before presenting a white raincoat daubed with the words of a poem she'd written about a canoe. "But I studied costume design and Russian literature," she said. "So I'm smart." She stuffed the crinoline of a bright-yellow sundress into her garment bag and set off for home as the panel filled out a questionnaire: "This designer could be the next . . . " Cynthia Rowley seemed about right.

Maresca (bottom) was applying for the right to sell her clothing at an "incubator space" called Forward, a boutique at 72 Orchard Street that's subsidized by the Lower East Side Business Improvement District. She and 35 other would-be Marc Jacobses and Anna Suis had lined the sidewalk, patiently clutching their jewelry boxes and garment bags.

Next up was Noa Bolozky, 26—one of many hopefuls who seemed to be fixated on corsets made from embroidered Chinese silk. Then there was Erica Rosenberg, who received encouraging murmurs for her pair of stretchy thong underwear. In came Yulando McMullen, with a master's in textiles from Cornell, who produced his own interpretation of the skort; and Denise de Bosé, who showed off a plus-size lemon-yellow vinyl suit with a matching wide-brim straw hat. "How long *have* you been designing?" one editor wanted to know. "Honey," answered De Bosé, "how old is dirt and water?"

Finally, as Jemima Jackman (top) showed off her neo-preppy smock-front sundresses, she received the ultimate seal of approval. "I have," gasped Elizabeth Kiester, the fashion director of *YM*, reaching her arm across the table, "to have that." AMY LAROCCA

PHOTOGRAPHS: COURTESY OF THE BID. ILLUSTRATION BY ROBERT DeMICHIELL.

A Night of Networking

Big Macs and even bigger dreams—two parties on the same evening suggest that Silicon Alley lives (sort of).

"So is Jason as good as I hear he is?" asked the improbably named Sparrow Mahoney, who'd come to network with the best. She's the founder of Venture Lanes, a Virginia company that hooks up VCs (shockingly, some still exist) with startups (ditto). And if this were 1999, she'd be tracking down Jason McCabe Calacanis, editor and CEO of the *Venture Reporter*, formerly the *Silicon Alley Reporter*, at one of his supersize, six-figure parties.

But last Tuesday night, Calacanis was standing in the wind outside a McDonald's on West 34th Street and Tenth Avenue, greeting the 700 guests who'd arrived for his magazine's "Back to Reality" party. Inside, McDonald's employees served hors d'oeuvre off the Dollar Menu. Five minutes later, Mahoney found Jason and a venture capitalist, RRE Ventures general partner James Robinson, and chatted them up. Later, Robinson said a few people had come to him for money, Big Macs in hand, but he wouldn't say who or for how much.

Farther downtown, at the Cutting Room, Philip "Pud" Kaplan of Fuckedcompany.com was still kicking dirt on the New Economy's grave at his book party, but at the McDonald's, it almost seemed like happy days (and meals) were here again. "It feels kind of like 1999 right now," said Jerry Colonna of JP Morgan Partners, high on the moment. "As I'm walking through the crowd, what started out as irony is becoming earnestness, if that makes any sense."

Scott Heiferman was experiencing double déjà vu. A former dot-com CEO (of i-traffic), he's just founded a new startup, MEETUP, which he can't talk about ("We're in stealth mode"). But in between these gigs, he worked at an East Village McDonald's—"to experience the opposite of the New Economy"—where he suffered burns from the fryer. "The big reason I wanted to work there was to get away from the VC-lawyers-accountants talk," he said. "And here we are at McDonald's doing that talk."

Which is music to Calacanis's ears. He's ready for everyone to drop the self-discovery shit already and go back to pulling eighteen-hour shifts (but in front of a computer, not a deep fryer): "You can only go to yoga so many times before you have to build something. Yes, we need people to work at nonprofits, but being able to create 50 real jobs and help families pay their rent, that's the most beautiful thing you can do. That's getting lost in this whole anti-business sentiment from Enron and Andersen and Merrill Lynch."

Others were just happy to see familiar faces. "My whole social life disappeared in just six months," said literary agent to the digital stars John Brockman. "So many people in this dot-com arena have just vanished. It's like they—and this whole thing—never happened. Twelve people I had a dinner with one night a year ago, their e-mails don't even work now. I think it's great that Jason had the balls to throw this." GREG LINDSAY

The Name of the Game

The invitation read, without a trace of irony: "Social Network Soirée: Discussion, Champagne, Experiment." The setting: a sleek West Chelsea garage used by Eyebeam, a digital-arts group. The guests: 250 thirtysomething media professionals, 75 percent of whom sported Clark Kent spectacles, blazers rumpled just so, and hair putty. The topic of discussion: the nature of *social power.*

What distinguished last Tuesday's get-together from New York's many self-referential "events" was that those gathered were socializing in the name of science. MIT Ph.D. Rick Borovoy has invented a gadget called the Name (Drop) Tag, which he hopes can determine how long it takes for everyone at a party to know everyone else (why this matters at all was not addressed). About the size of a Palm pilot, it hangs around your neck and has a sensor that records contact with other Name (Drop) Tags, allowing minglers to keep track of how many people they meet and whose name gets dropped the most. Everyone wore one, and, with a little help from Moët & Chandon, they went to work, furiously meeting and greeting (except for Borovoy, who manned the door, making sure no one tried to swipe his gizmo).

One guest was *Tipping Point* author Malcolm Gladwell, who had a fashionable new Afro and seemed to enjoy being a guinea pig. "I usually speak at marketing meetings, so it's a good deal more fabulous to be here," he said.

Standing alone in the midst of this ersatz schmoozing was Joseph McElroy, a portly artist and "technologist." According to his tag, he'd already met over 100 people, which startled him because he recalled chatting with only three. But that may have been because there were many highly aggressive socializers bolting up to people to make a sensor connection, then moving on to fresh prey. "A lot of people are like that in real life," McElroy said, as if what was taking place was something virtual. "They say they know everybody, but it's always on a very shallow basis."

But a Tyson Beckford look-alike whose Name (Drop) Tag identified him as Ro Dawg wasn't nearly so casual toward these assaulting socializers. "That's what you call flat-out *tag rape*!" he huffed. "I'm gonna report it right now!" This turned out to be a bluff, however, for at night's end the most-dropped name of all was revealed to be: Ro Dawg. DAVID AMSDEN

PHOTOGRAPHS: FROM TOP, SCOTT JONES; MICHAEL SOFRONSKI.

Michael Wolff THIS MEDIA LIFE

The Outcasts

JFK Jr. memoirist Richard Blow and *Bias* hysteric Bernard Goldberg have been demonized by the media for breaking unspoken rules. How nice, then, that the media has made both men stars!

RICHARD BLOW, IT APPEARS, VIOLATED THE media code. He exploited his relationship with a celebrity and wrote a book.

Except, surely, that's not a code violation.

He wrote a not very interesting, self-serious account of his four years of working for John F. Kennedy Jr. at *George* magazine; but earnestness, even of the cringe-making kind, is certainly not against the code. He may or may not have violated the letter of a confidentiality agreement—but since when are journalists, now shocked at his perfidy, so intent on enforcing corporate rules of silence? Granted, *American Son* is, rankly, a commercial book—and upon publication, it immediately shot up the best-seller lists—but it's been years since writing a book with the calculated intention of making it a best-seller was a code infraction (next week it will be No. 2 on the *Times* list).

He might, it seems, have committed a bit of a double-cross—trying to keep staffers from talking to the press about JFK Jr. after he died, and then opportunistically surfacing with a book proposal of his own. But opportunism is not a code violation, either.

So what made sweet Katie Couric, in her *Today* interview, deal with Blow like he was a Hamas lieutenant? This was personal for Katie.

Indeed, Richard Blow is, everybody says, a pariah in our business. He'll never, you know, work in this town again, said someone—a line I've been waiting to hear my whole career—at a party I went to last week. In addition to Katie's attack, Blow's mendacity has also been inveighed against—with impressive message discipline (*Traitor! Betrayer! Sellout!*)—by *Esquire*, *GQ*, *People*, and in a Barbara Walters interview (with such enemies, who needs friends?).

But what did Richard Blow do? Or what did Richard Blow do that is out of character with what is the bread and butter of the media business—retailing banal and semi-worshipful opinions about celebrities?

OUTSIDE IN: Blustery Goldberg and boyish Blow—best-selling authors and outcasts du jour.

I'm not arguing that Blow didn't violate the code, nor even that, by its logic, he should not be punished; I am just not sure what the code is. What's made media people so hopping mad?

BLOW, WHO IS YOUNG, SOFT-SPOKEN, AND NOT too political (he is, I suppose, a JFK Jr. Democrat—whatever that could be), might not appear to have too much in common with Bernard Goldberg, the not-young, borderline-hysterical, and tendentiously political author of *Bias*, the book about how the media tilts left-liberal that is one of the big and confounding best-sellers of the year. But they're both, in addition to being best-selling authors, media outcasts, and it may be instructive to compare the quality of their bête noire status.

Goldberg's book is about the various winks and nods and other advantages that the network news gives to liberal-ish social notions, and the slights and slaps against the people and organizations who might oppose those notions. Even more specifically, Goldberg's book is about the treatment he got after he wrote an article for the *Wall Street Journal* about his belief that there was network bias, which, striking some nerve and violating some unspecified code of conduct, made him, he thinks, an untouchable. But *Bias* is also, vividly, about Dan Rather. It is most alive when it details the hauteur and inaccessibility and withholdingness of, as Goldberg calls him, The Dan. The Dan is a member of what Goldberg bitterly and unself-consciously (and unironically) refers to as the media elite. It's not hard to read the book as fundamentally about Goldberg's quest for Rather's approval. Of course, he doesn't get it. Goldberg, even though he spent almost 30 years at CBS, can't crack the code of Dan's affections. Goldberg remains the miserable, self-hating outsider. Huffing and puffing. And sweating terribly.

Where Goldberg feels the pain of not being an insider, Blow provokes the wrath of the insiders by trying to claim to be one—he is a pretender and would-be usurper. The flurry of invective around Blow's inconsequential book means, I think we can fairly conclude, that some territory is being challenged. An inner, hegemonic circle

PHOTOGRAPHS: LEFT, DAVID FRIEDMAN/NEWSCOM; RIGHT, PATRICK MCMULLAN.

feels invaded—Blow is its Talented Mr. Ripley. (If a code is not written down, and no one will acknowledge that it exists, one way to demonstrate its existence is to get people to defend it.)

JFK Jr., rather than Blow's book, or Blow's professional indiscretions, is obviously the flash point. He represents to media people, I'd submit, some kind of ideal of insiderness; he's the insider's mascot. (The Kennedys, of course, have been the ultimate insiders of the twentieth century.) In fact, if you are a true media insider, JFK Jr., during his efforts to be a magazine publisher, befriended you. If you aren't a true insider but, by your hustle, managed to meet him, this elevated you.

It's primal. Or high-school primal. JFK Jr. in life, and continuing in death, is the *magnificently popular guy.* As you might expect, the competition to be his best friend, or butt boy, was, and remains, intense.

Blow's code violation is purportedly about taste, and Goldberg's about politics—but in each instance, it's running afoul of the same attitudes, conceits, snobberies, and sensibilities. "Bias," or as Goldberg repeats, mantralike, "liberal bias," may refer as much to media manners as to media liberalness. It's a class issue, and both Blow and Goldberg, in their way, are boors—not of our media class, darling.

ONE WAY TO LOOK AT THIS, WHICH I THINK IS the wrong way, is to see media insiderism as representing great power. What we are talking about is people who by their contacts and attitudes and sensibility keep control of the most powerful force in the nation. And their control is, of course, all about protecting their own class and power.

Certainly this is Goldberg's argument: A conspiracy exists among the powerful and privileged to use their standing to impose their beliefs and prejudices on a helpless nation. Similarly, Blow's offense is to try, by illegitimate and unclassy means, to join this powerful caste (name-dropping is one of the traditional ways to get in, of course, but Blow has been caught in the act of full-scale appropriation of the name—JFK Jr. belongs to all of us in media land!).

But I don't think this is the real conflict. Rather, Blow and Goldberg have identified a point of weakness instead of a nexus of power. When Goldberg talks about the media, or when former *George* staffers hold an anti-Blow party and notify the gossip columnists, what is being identified is a particular stratum of media: the eroding and panicking networks, aging anchors, people with precarious jobs (or no jobs) in the magazine world, and media read only by other people in the media.

The media here is like the old Wasp country-club set—it's a graying, constricting, and not too prosperous circle. It rises up with great harrumphing, but you can torment it with impunity. The hoi polloi is entertained by the harrumphing.

Blow and Goldberg are not only *not* the media Establishment's victims—they are successes because of it (or because of their tormenting of it). The media, by its consternation (in his case, Goldberg had to invent, or jump-start, the media consternation—he spends a good part of his book proclaiming his own ostracism), has helped create the market for both men and their books. The media is, functionally, Pavlovian; it responds to conflict—even if it's conflict that the media has created.

It's all inside out. It isn't that Goldberg, the outsider pressed to the glass, is self-loathing but, instead, that The Dan is self-loathing. He isn't imperious so much as pitiable (nor is it that the network viewpoint is so strong but that it is so diluted). Goldberg's bias charges become an opportunity for media self-flagellation (any excuse!). Indeed, the growing instinct to self-police against bias is not dissimilar to the self-policing that created political correctness (the harrumphing is always followed by fear and abjectness). Likewise, nobody *really* wants Blow to go away. To blackball him is just an excuse to embrace him. It must be clear to everyone that the rush to deal with Blow's transgression provided every media outlet the opportunity to commit the same transgression: more John Kennedy.

It's primal. Or **high-school primal.** JFK Jr. in life, and continuing in death, is **the magnificently popular guy.** As you might expect, **the competition to be his best friend,** or butt boy, was, and **remains, intense.**

THE GREAT FORCE IS NOT INSIDER MEDIA BUT outsider media.

A sure formula for success is to attack the media, or ridicule it, or inflame it. (Following this strategy, pro-Israeli groups are now protesting the world's most pro-Israeli media.)

Blow, as Katie Couric goes after him, has a certain Cheshire-cat affect (this probably means, too, that he has been "media trained"—that is, you're just supposed to let it roll over you). He's setting himself up to be the target. He's inviting the scarlet media letter. He knows its value. As soon as his book was dumped by AOL Time Warner's Little, Brown (it had agreed to publish the book for $750,000, but then, with charges of violated confidentiality agreements and fearing the wrath of the Kennedys, backed out), its true value was established (the book was shortly resurrected by the upstart Henry Holt). Blow, having created and having survived media conflict, is now a made media man.

The Goldberg strategy is as transparent: You create a media brouhaha. You inflate it in the media. You exploit it through the media. Goldberg's book was rejected by the usual assortment of major publishers, which in itself becomes a marketing recommendation (it's a blurb: REJECTED BY 23 PUBLISHERS!), and then published by Regnery, the fringe conservative house. In fact, the better point is not that Regnery is a conservative publisher but that it's an anti-media publisher. Regnery's entire strategy is to publish against the media (two editors I know from a mainstream house were noting the other day that if they'd published Goldberg, they'd have sold 15,000 copies of the book, versus Regnery's 400,000 and counting). Its strategy is always to provoke media offense—and to represent outsider-media righteousness.

This is, of course, the Fox formula.

Fox's Roger Ailes is about as inside of a media guy as you can get, but he is temperamentally an outsider. His outsiderness may, in fact, be more about showmanship—cleverness, audacity, subversiveness—than politics. Whereas the media Establishment—the networks, the magazines, the *Times*, the chatterers—is crippled by self-consciousness.

The media Establishment has lost its profits, its audience, and any confidence that it knows what's best. It's just a big blob, responding only to outside stimulus—to being tormented and screwed with.

It is the Establishment, the crumbling one, with all its ticks and mannerisms and rituals and its bizarre and unfathomable code of conduct.

We should all be trying to figure out how to violate the code. That's a business plan. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read at nymetro.com/archive/wolff.

Michael Tomasky THE CITY POLITIC

Loser Takes All

At this week's state Democratic convention, Carl McCall and Andrew Cuomo will get the nod to duke it out in the September primary, with McCall the front-runner. That's the bad news . . .

THIS WEEK, THE STATE'S DEMOCRATS CONVENE to begin the process of choosing who will eventually go up against George Pataki. Relevant trivia question: Not counting those who were already incumbents—e.g., Mario Cuomo in 1986 and 1990—who was the last candidate to win a majority of the state convention's votes and then actually go on to become the governor?

Answer: Averill Harriman, in 1954.

WAIT YOUR TURN: Gubernatorial candidates McCall and Cuomo conferring on May 2.

Only two nonincumbent Democratic candidates have become governor since then—Hugh Carey in 1974 and Mario Cuomo in 1982—and both of them had finished second at their conventions, Carey to Howard Samuels and Cuomo to Ed Koch. And even Harriman doesn't really count, because the system was closed back then—Harriman had Carmine DeSapio's backing, which sealed the deal in those days. His opponent, for those of you who really want to know, was a fellow named Franklin D. Roosevelt. Junior. He had the support of his mother.

Winning the state convention has hardly been a ticket to Albany. And that is a problem—an expression of *the* problem—facing Comptroller Carl McCall. For this will be, chiefly, McCall's convention. Andrew Cuomo will bag at least the 25 percent of the weighted vote a candidate needs to secure a spot on the September 10 primary ballot. But McCall will get more votes than Cuomo. The question is, what does winning this prize have to do with getting the job?

IT'S AN INTERESTING—AND SO FAR UNremarked-upon—irony of their facing each other that, arguably, neither would be in the position to run were it not for past help from people now very fervently in the other guy's camp. When Republican state comptroller Ned Regan resigned in 1993, it was then-governor Mario Cuomo who backed Carl McCall to fill the post. McCall was subsequently elected, twice, on his own strength, but if Mario hadn't tapped his shoulder in 1993, he very well might not be where he is now.

Likewise, when Henry Cisneros left as Bill Clinton's HUD secretary in 1996, Al Gore was pushing Andrew Cuomo on Clinton, whose choice boiled down to Cuomo and former Seattle mayor Norm Rice. Charlie Rangel and Bill Lynch—today, McCall's mentor and one of his chief strategists, respectively—made calls to lobby for Cuomo. "Gore said he wasn't getting anywhere with Clinton, and I could make a difference," Rangel says. The Cuomo people dispute (natch; they're a disputatious bunch) the idea that Rangel and Lynch played a determinative role, but their support for their fellow New Yorker over their fellow African-American (Rice) couldn't have hurt, and the Cabinet position was the launching pad for this run.

The similarity ends there, because their campaigns thus far make for a contrast as stark as I've ever seen in a New York primary. You could call it insider (McCall) versus outsider (Cuomo). But it's more than that. It's conceptual. It's about why and how a person should run.

Emotionally, McCall's "why" boils down to "Because it's my turn." Ask him his rationale for running, as I did recently, and he takes some whacks at George Pataki, but mostly, it's like this: "I have the necessary experience, qualifications, and track record to provide the leadership that we need to go forward. And I've got a track record of having been elected, and the broad support that's necessary to win. And I want to stress the broad, diverse support. I've got it. And that's how I win."

That "why" also informs his "how": Line up the official support, which he's been doing for two years. There was a time there when I was getting three or four e-mails a day: TOMPKINS DEMS BACK MCCALL, WESTCHESTER UNITED BEHIND MCCALL. He has the county organizations, the local "electeds," the big cheeses (Sheldon Silver, Eliot Spitzer).

And that's a great way to win a convention. But history tells us it's not much of a way to win an election. When you talk to McCall supporters, you hear a lot about how McCall is better "qualified" (did Pataki, a one-term state senator, have great qualifications?) and has earned this shot and how "Andy"—a belittling diminutive first disseminated by McCall consultant Hank Sheinkopf—is cutting in line and threatening a racial donnybrook; what you don't hear from them is much about beat-

PHOTOGRAPH BY MARIO TAMA/GETTY IMAGES.

ing George Pataki. Recently, I spoke with both Rangel and another New York congressman, Gregory Meeks, two of McCall's chief backers. My notes don't reflect that either even *mentioned* Pataki.

Cuomo and his people, by contrast, can speak of nothing else, and Cuomo's "why" and "how" are both bound up in his ego (of which he has no shortage) and his conviction that he will be a great governor. And not later. *Now.* "For the past eight years, life was good," he says. "The economy was good. And so New York state government faded into the shadows. There was less of a perceived need. At the local level—Giuliani—you needed more action. But not at the state level. And that's what Pataki did. A passive government that receded into the shadows. After 9/11, that passive stance doesn't work anymore. You need change. And I am the agent for that. I think that is the macro frame for this race."

When he says he will do something—last week, in a speech on downtown redevelopment, he talked about creating a council that he personally would head to see to it that lower Manhattan is rebuilt in five years—you get the feeling not merely that he will do it but that he will pulverize the luckless soul who gets in the way of his doing it. He is a man whose campaign pledges can sometimes sound less like promises than threats.

Cuomo's rationale is precisely that it is *not* his turn. Or at least that he doesn't care about turns. "I want to win the governorship *this* year," says Steve Pigeon, the Erie County leader who has endorsed Cuomo. "All this 'It's Carl's turn' stuff, that works if you're talking about the Moose Lodge. But you don't pick a governor that way. These guys who are saying 'Let Andrew run in four years' are almost admitting that Carl's not going to win."

SO CUOMO IS MOST DEFINITELY CUTTING IN line. In doing so, he forces confrontations—stylistic, generational, and, of course, racial. But whatever you think of him, he's campaigning for the *job*. It sometimes feels like McCall is campaigning for a lifetime achievement award.

Pataki looks invulnerable now. He is not. But defeating an incumbent governor, especially one whom nobody particularly dislikes, is one of the hardest jobs in politics. It can be done only by a candidate who develops an intellectual framework—through ideas, arguments, and a little soupçon of poetry. It isn't done, as various Democrats have learned over the years to their chagrin, by going with the percentages. ■

E-mail: tomasky@aol.com

We're looking for
Dreammakers...
become an egg donor

With your help, someone could end up expecting their dream to finally come true. Right now, there are many couples who are anxiously dreaming of having a baby. For them, anonymous egg donation represents a real chance for successful conception...perhaps, their only chance.

Women between the ages of 21 and 32 and from all ethnic backgrounds may be eligible to participate in our anonymous egg donor program. We're one of the leading centers for reproductive and infertility disorders in the nation. Our renowned team of specialists will match you carefully, thoughtfully and confidentially with a special couple.

At the completion of the cycle, you will be compensated $7,000.

For the convenience of our donors, RMA offers several locations throughout NJ and NY.

Manhattan ~ Bergen County ~
Monmouth/Ocean County ~
Morris County ~ Essex County ~
Somerset County ~ Mercer County

Learn more by calling toll-free, 1-877-779-7731 or apply on line at www.rmanj.com

The Source for New Beginnings
RMA

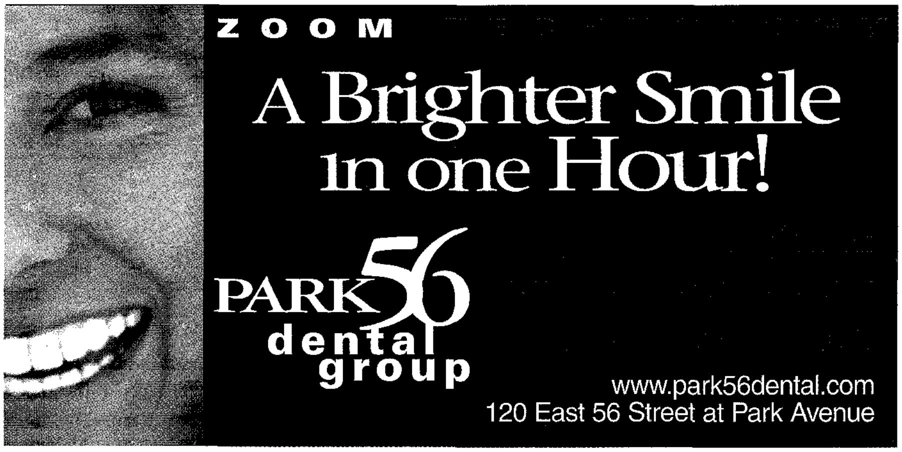
Reproductive Medicine Associates of New Jersey

We put the best seats in New York in the best seats in the house.

Yanks • Mets • Concerts • Tennis • Golf • Football • Basketball
All Broadway Shows • Special Events • Opera

Local & National • Buy & Sell
800-842-5440
www.exclusiveticket.com
All major credit cards

EXCLUSIVE TICKET


ZOOM

A Brighter Smile in one Hour!

PARK 56 dental group

www.park56dental.com
120 East 56 Street at Park Avenue

Yasser, No Sir

Everyone with a stake in the Middle East—even Arafat himself—believes the Palestinian Authority needs reform. And then the arguing starts about what this means.

TALK *WAS* CHEAP: Clinton Middle East envoy Dennis Ross and Yasser Arafat in Gaza on November 16, 2000.

NO ONE KNOWS WHAT THE ROAD TO MIDDLE East peace might look like, but one thing is becoming increasingly clear: It won't be traveled with Yasser Arafat. Over and over, Ariel Sharon has said, with overwhelming support from the Israeli public, that he will never negotiate with the chairman of the Palestinian Authority. And after all that's happened in the past couple of years, few believe that Arafat is capable of closing a deal, anyway.

"Arafat lives in a world of mythology," says Dennis Ross, who has spent more than fifteen years as one of America's lead negotiators in the Middle East, first as director of policy planning for Bush senior and then as special Middle East coordinator during both Clinton terms. "Arafat's been driven throughout his career by this self-image that he was struggling for the Palestinian people. Fundamentally, he couldn't end the conflict despite everything he was offered because, in a way, ending the conflict would have meant ending himself.

"Arafat," Ross says with finality, "is not able to redefine himself in a way that would make a permanent deal possible."

Ross's perception is shared by a wide array of analysts and politicians. Ariel Sharon has taken to euphemistically referring to "reform of the Palestinian Authority." He repeats it like a mantra whenever he talks about dealing with the Palestinians—and to him it's code for no more Arafat.

Washington has joined the chorus, too. At a recent press conference, Ari Fleischer said President Bush would like to see "transparency, democracy, and fighting against corruption" in a reformed Palestinian Authority. (The fact that not one Arab regime in the Middle East meets these criteria is, I guess, beside the point.)

Momentum for reform of the Palestinian Authority has even begun to build in the Arab world. Abdurrahman Wahid, the former president of Indonesia, which has the world's largest Muslim population, told an Israeli reporter, "I recommend to my Palestinian brothers to get rid of Arafat's regime . . . But I do not see how the Palestinian people can do so peacefully."

Most surprising, however, is the movement for reform among the Palestinians themselves. At Arafat's first Cabinet meeting after the Israelis ended the siege at his compound in Ramallah, he was, according to Ghassan Khatib, a Palestinian political commentator who teaches at Birzeit University, confronted by his own people on the question of reform. In a piece written for bitterlemons.org, a kind of online Middle Eastern version of *Crossfire* that gives Israelis and Palestinians the opportunity to debate explosive issues, Khatib notes that calls for reform are coming from all quarters of the Palestinian population, including "nonofficial circles of thinkers, academics, political parties, and civil-society players."

Arafat himself, always able to recognize which way the political winds are blowing, has lent his own voice to the campaign, although don't expect him to call for his own removal anytime soon. Last week, he gave a rambling speech before the Palestinian Legislative Council in which he embraced the need for reform. Aides later said he's agreed to elections within six months—an outcome that at the moment seems unlikely.

"The pressure for reform was there even before the *intifada,*" says Ross. "So it's not surprising that it's emerging now across the spectrum of Palestinian society. The real question is whether it's going to be a genuine effort or one controlled by Arafat that creates only the veneer of change."

It is no secret that the Palestinian Authority is at best inept and at worst corrupt and brutal. Through the seven years of the Oslo process, despite promises of change and vast infusions of foreign money, the Palestinian economy continued to shrink. One reason enthusiasm for the peace process never took hold among average Palestinians was that they never saw their lives improve. What they *did* see was high-ranking members of the Palestinian Authority driving expensive cars and building themselves big houses.

The lowest common denominator of reform is accountability: fiscal, civil, and political. Someone has to be responsible for where the money goes, someone has to ensure basic services are provided, and someone has to deal effectively with the Israelis and the rest of the world. Israel and the U.S. have also called for a consolidation of the fragmented security agencies under one roof. Elections, of course, are a given.

Ross believes reform is possible, ironically, because of all the destruction that's taken place. "There's a tremendous need to rebuild the Palestinian Authority and the

PHOTOGRAPH BY AHMED JADALLAH/REUTERS.

infrastructure. I think the international community, which will provide the funds, needs to make it clear they're not prepared to re-create what was there. If the ground rules are very specific, you could succeed in building some new institutions."

ONE THING THAT IS STILL MOST DEFINITELY there is Yasser Arafat. Sharon's eagerness to marginalize him is shared by American conservatives and large segments of the Bush administration, particularly those aligned with Donald Rumsfeld, who has made it clear he views Arafat as a terrorist.

The scenario currently most fashionable among Israelis and Americans is one in which Arafat assumes a ceremonial position, say, Palestinian president, enabling the election of a prime minister who would have responsibility for running the Palestinian Authority's affairs. No one has publicly proposed a mechanism by which this could occur, but privately, people speak in terms of an offer Arafat can't refuse.

"Keep in mind," says Yossi Alpher, an Israeli political analyst and former director of the Jaffee Center for Strategic Studies at Tel Aviv University, "that Arafat is a survivor. And Egypt has a prime minister, too. But how many people even know his name? President Mubarak is the real power, and the prime minister the figurehead."

Some Israelis—not to mention Arabs or Palestinians, of course—see Sharon's lust for Palestinian reform as a cynical ploy, another rationale for not negotiating. But Sharon actually may be sincere, in a way; he has a history of attempting to engineer and control the representation of another people. He tried it in the West Bank in 1981 with the Village Leagues and again in Lebanon in 1982.

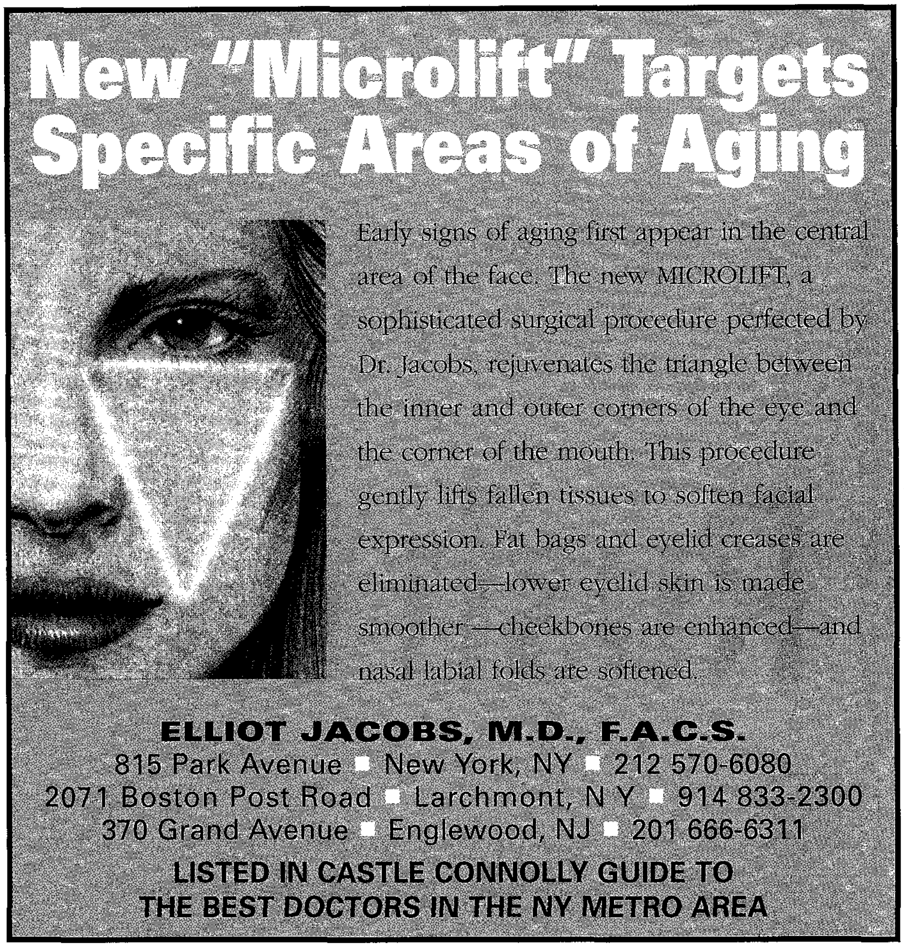
"He still believes that if you can somehow put more reasonable people in place, they'll make a deal on your terms," says Alpher. "A more amenable Palestinian leadership, he thinks, will, let's say, accept only 50 percent of the West Bank and an ongoing Israeli military presence."

While this notion is probably a pipe dream, there are those on Israel's right who would go even further. Natan Sharansky wrote in a piece in the Jerusalem *Post* several weeks ago that Arafat and the Palestinian Authority ought to be replaced by an interim administration chosen, put in place, and essentially controlled by the international community.

"Arafat is being bombarded now on all sides," says Alpher. "But he still has this aura about him as the father of his country. He will undoubtedly fend off most of these pressures and maneuver his way out of all of this by implementing cosmetic reforms."

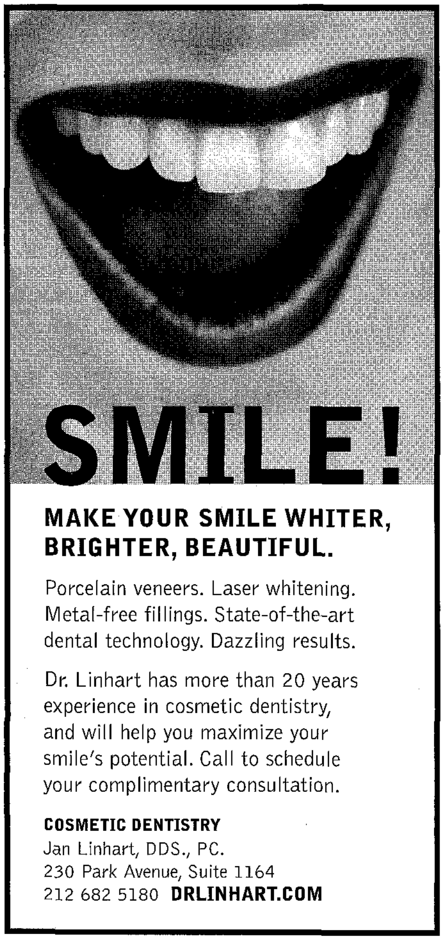
Nevertheless,

(continued on page 84)


New "Microlift" Targets Specific Areas of Aging

Early signs of aging first appear in the central area of the face. The new MICROLIFT, a sophisticated surgical procedure perfected by Dr. Jacobs, rejuvenates the triangle between the inner and outer corners of the eye and the corner of the mouth. This procedure gently lifts fallen tissues to soften facial expression. Fat bags and eyelid creases are eliminated—lower eyelid skin is made smoother—cheekbones are enhanced—and nasal labial folds are softened.

ELLIOT JACOBS, M.D., F.A.C.S.
815 Park Avenue ■ New York, NY ■ 212 570-6080
2071 Boston Post Road ■ Larchmont, N Y ■ 914 833-2300
370 Grand Avenue ■ Englewood, NJ ■ 201 666-6311
LISTED IN CASTLE CONNOLLY GUIDE TO THE BEST DOCTORS IN THE NY METRO AREA


SMILE!

MAKE YOUR SMILE WHITER, BRIGHTER, BEAUTIFUL.

Porcelain veneers. Laser whitening. Metal-free fillings. State-of-the-art dental technology. Dazzling results.

Dr. Linhart has more than 20 years experience in cosmetic dentistry, and will help you maximize your smile's potential. Call to schedule your complimentary consultation.

COSMETIC DENTISTRY
Jan Linhart, DDS., PC.
230 Park Avenue, Suite 1164
212 682 5180 DRLINHART.COM

4 weeks 'til summer. Are you ready?

Power Liposuction will get you there.

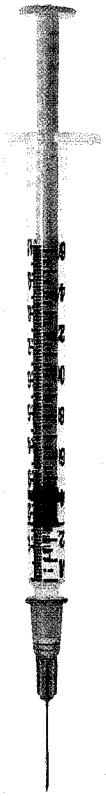
Power Liposuction, pioneered and perfected by Juva's board-certified doctors, can help give you the body you always wanted.

Safest liposuction procedure and quick recovery.

JUVA®
Skin & Laser Center
60 East 56th Street
The Most Comprehensive Skin & Laser Center in New York.
AAAHC ACCREDITED

CALL 212-688-JUVA TODAY
ASK ABOUT OUR FREE MASSAGE OFFER

Urologists doing laser hair removal. Dentists giving Botox. All over the city, doctors are leaving their old practices for the promised land of cosmetic medicine. By Beth Landman Keil



Rush to Beauty

LYNN DORMER IS A 42-YEAR-OLD DOCTOR BOARD-CERTIFIED TO practice pulmonary medicine, internal medicine, and critical-care medicine. A slight brunette whose accent betrays her North Carolina upbringing, she was chief of pulmonary critical care at Brooklyn's VA New York Harbor hospital, performing open-heart massages on gunshot victims, inserting tubes into collapsed lungs, and lasering tumors. Now she's the chief attraction at the Dormer-Lourence Medical Spa on 72nd Street off Madison Avenue, and the massages her office gives are strictly external. The suite of rooms, appointed with marble, gilded mirrors, and antiques and billed in its brochure as "New York's most exclusive spa," offers a range of services, from massage to collagen and cosmetic laser treatments. The practice has grown so quickly that Dormer's husband, Arnold, left his Wall Street job to be its business manager.

"My family was somewhat upset," she says pensively. "My mother said, 'Doesn't it bother you that you're not helping people anymore?' I have three medical board certifications, and they felt like I had wasted fifteen years. But, you know, it was very stressful. I would get Christmas gifts from patients, and by the time I received them, they had died. On top of that, hospital politics drove me crazy. I decided to do something lighter."

Dormer, who has been giving Botox to her patients for just over two years, was selected by Allergan, the manufacturers of the toxin, to help train others in the wrinkle-removing technique. The training takes about a day, she says.

Across town are the equally well-appointed offices of one of the pioneers of Botox, dermatologist Pat Wexler, who has been injecting patients with the paralytic agent for almost twelve years. Wexler is best known, however, for harvesting fat from her patients' butts and injecting it into their faces to plump up wrinkles, a method that inspired an episode of *Sex and the City*. In a sunny office at the back of her sprawling practice, past an area where Wexler keeps the fat of dozens of New York socialites and celebrities on ice, her husband, Eugene, sits stroking his fluffy white bichon and listening to Jim Morrison wail softly on his stereo. On his desk sits a mock-up he's made of a *Harper's Bazaar* cover, with his wife's face superimposed on Britney Spears's body. The headline reads SEX AND POWER. A practicing urologist at Beth Israel Medical Center for fifteen years, he quit performing cancer surgery last year to work in his wife's office, treating women with unsightly veins.

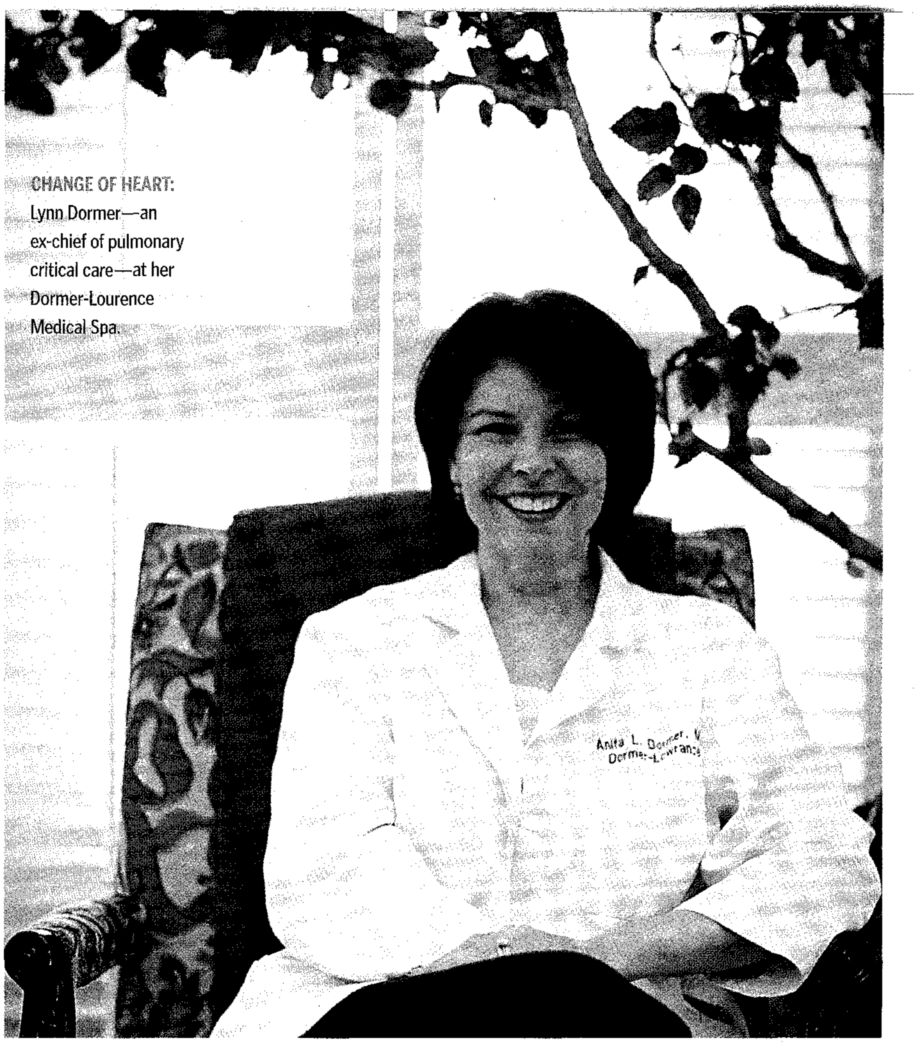
"My life has changed 100 percent for the better," says Eugene, padding across the room in Sergio Rossi mules. "I was good at what I did, but when you get to the point where you get up every morning not wanting to go to work, you can't give in the same way. Now I'm doing something which, although cosmetic, is important to people. And I don't have the stresses of dealing with life and death every day."

It's not particularly surprising that, as aesthetic dentist Irwin Smigel puts it, "everyone wants to be Pat Wexler now." What's surprising is how many physicians are doing something about it. "They're all going into beauty rather than what they were trained for," Smigel says.

David Narins, who was a cardiac-surgery resident before becoming the head of urology at White Plains Hospital, has also joined his wife's dermatology practice, where he works on veins, uses anti-aging lasers on patients' faces, and does hair transplants. He and Rhoda Narins actually share a desk, and they work facing one another in their office off Fifth Avenue. He wears a dark-blue suit with a bright Hermès tie, and a pair of dark laser-protection glasses hangs around his neck—the only suggestion of a medical uniform. "It's not like doing cancer surgery," he admits. "But I'm still a doctor. I look at wrinkles as a clinical problem. And, you know, when I was doing cardiac

PHOTOGRAPHED BY NEDJELJKO MATURA

catheterizations and invasive procedures, my patients were asleep; now they're awake. I get to have conversations with them, and they're so appreciative of what I do."



CHANGE OF HEART: Lynn Dormer—an ex-chief of pulmonary critical care—at her Dormer-Lourence Medical Spa.

CHALLENGED BY DECLINING FEES FOR MEDICAL services, increased rates for malpractice insurance, and the enormous hassle of dealing with HMOs, doctors in all specialties have been joining the beauty gold rush, turning to aesthetic elective procedures in place of traditional medical ones. Some are abandoning existing practices and reinventing themselves; others are just adding lucrative cosmetic treatments to their practices to create medical-aesthetic hybrids—ophthalmologists who do laser facials, dentists who do "smile lifts" and Botox. They're capitalizing on the boom in anti-aging technologies, answering the demand for vanity procedures, piggybacking on the spa trend. In the process, they're trading in their distinguished but spartan offices for posh, soothing, salon-inspired surroundings. Above all, they're opting for more money and less heartache.

Physician's Medical Law Letter recently sent out a questionnaire to 100,000 subscribing doctors nationwide, asking if they would be interested in expanding their practices into fields including spa medicine. The response was 70 percent positive. "Most of these people are surgeons with years of training; I didn't think they would be that interested," says publisher Bill Priest. "I see it as a backlash. Doctors' salaries in general have decreased by 10 percent over the last few years, even in the midst of inflation, and malpractice insurance is prohibitive. Some doctors have started selling creams and lotions to offset the losses."

"Why should a guy want to remove someone's gallbladder for $500 when he can get $500 for giving a shot of Botox?" asks Alan Matarasso, one of the city's top plastic surgeons. "When I went to college, someone who had a 3.8 went to medical school. They could be assured of a gratifying profession and financial security. Now a Wall Street guy in his first year out of college can make more than a doctor who gets out at 35 and has to pay back loans on $35,000-a-year tuition. And what does Medicare pay him, $10 a visit? That's what's inspiring everyone to give Botox."

"IT'S NOT LIKE I'M DOING CANCER SURGERY," admits David Narins, who gave up urology for anti-aging lasers and hair transplants. "But I'm still a doctor. I LOOK AT WRINKLES AS A CLINICAL PROBLEM."

"Unless you are a very, very dedicated person, it is too difficult to be in medicine nowadays," says Eugene Wexler. "There are no doctors sitting in their offices on Park Avenue anymore. They are running around to four or five different places, a clinic here, a clinic there, a union health facility. A doctor can do three boroughs a day, plus the operating room. It gets to you after a while—you start to burn out. Almost everyone in New York is with an HMO, and you have to hire extra staff just to do the paperwork. I don't know one doctor I spoke to when making this change who wasn't jealous. In fact, I don't know too many doctors, aside from cosmetic doctors, who *aren't* looking to get out of medicine."

The aesthetic influx is even making Pat Wexler worry. "The romance has been taken out of medicine," says the bubbly redhead, who has designed cosmetics lines for Donna Karan, Calvin Klein, and Almay. "Physicians feel they are working for Big Brother. They can no longer make their own decisions about a patient because their course of treatment is rejected by HMOs. People involved in oncology and surgery have to deal with so many frivolous lawsuits that take years to litigate. In beauty, you are independent; you don't have to answer to anyone. In a few years, there aren't going to be doctors practicing who are in love with what they are doing. You and I are not going to be able to get good medical care. Eugene didn't leave because of the compensation. He left because he was frustrated with the system."

Not all doctors are welcoming the cosmetic newcomers. A turf war is brewing over the lucrative area of aesthetics. Dapper Madison Avenue dermatologist Steven Victor is not smiling when we encounter him at his "rejuvenation center," where he offers vitamin shots to eradicate cellulite, as well as Botox, collagen, and a full artillery of lasers. He used to give a postgraduate course in cosmetic dermatology

DOCTORS PHOTOGRAPHED BY PATRIK ANDERSSON

but has decided to stop sharing his knowledge. "My enrollees were gynecologists, cardiovascular surgeons, pediatricians. I even had a *psychiatrist*," he rails, his face reddening. "I don't think it's ethical. Some of these guys are taking a course and watching—not even doing—the procedures. Then they go out and buy the instruments. It would be like me doing brain surgery. My medical license says I can."

Gerald Imber, a well-respected cosmetic surgeon who caters to a good chunk of New York society, tells how he recently got a call from a physician in Los Angeles, asking if he would be good enough to remove stitches from one of his patients who had received a hair transplant and would be in New York. "I looked into who this doctor was, and he turned out to be an eye doctor," says the incredulous Imber. "The best part was that he asked me not to steal his patient."

"YOU KNOW WHAT I'M DOING TODAY?" ASKS Suzanne Levine, a podiatric surgeon who looks something like Debbie Harry. She and her partner, Everett Lautin, a radiologist, call their office "Institute Beauté," where he offers Botox, laser hair removal, and facial rejuvenation, and she performs callus-blasting microdermabrasion and gives collagen injections to cushion the foot. "I'm at Bergdorf giving foot facials. I'm bringing my services to their Buff Spa two days a week. We also give out Orthochics—inserts you wear with Manolos and Jimmy Choos. *Very* fashionable." She smiles. "My gynecologist is doing laser hair removal now. I find that strange, but, you know, when I was in for a checkup, it was right there, and I was tempted to do it. I'm busy, and I like one-stop shopping."

Lautin has just returned from lecturing in Mexico at a convention of plastic surgeons. A radiologist for nearly 30 years, he did procedures such as angiograms and biopsies with CAT-scan guidance, and, until last summer, trained residents and medical students. When he hit 50 and was suddenly single after a divorce, he became fascinated with youth-enhancing lasers and injections and began trying them out on himself.

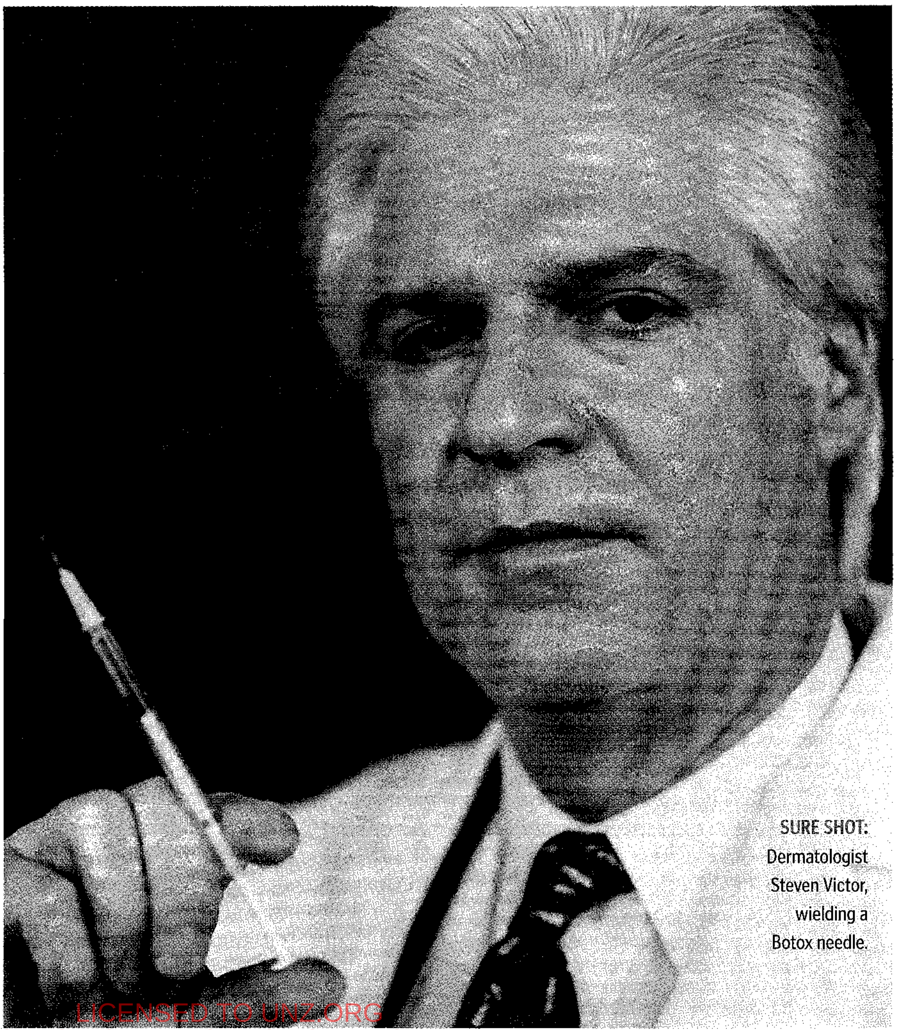
"I was back in the dating field, lonely and out there," he recalls. "I related to people who wanted these new procedures. I actually meet women now through my patients, and we've introduced a fair amount of our patients to other people. We've ended up with a dating service as well as a practice."

Jamé Heskett, a perky, L.A.-born 33-year-old who, with her blue eyes and blonde hair, looks more catalogue model than doctor, delivered more than 300 babies as a family practitioner in Seattle. She liked to integrate holistic therapies into her patient care, which did not go over well with her local hospital, she says. So she bought a spa on Madison Avenue that specialized in endermologie, the vacuumlike treatment meant to combat cellulite. She calls her office Wellpath and practices a female-focused mix of Western medicine, holistic therapies, nutrition, and anti-aging treatments in an environment that feels like a Middle Eastern caravan, with Arabian tents and wafting aromas. "Obviously, we use the endermologie cosmetically, but we also use it for therapeutic purposes. It really helps with arthritis, fibromyalgia, and circulatory problems," she maintains. In addition to Pap smears, breast exams, nutritional counseling, and blood analysis, Wellpath will be adding facial laser resurfacing, to diminish wrinkles.

These added cosmetic services don't always make a seamless fit. Jay Matut's West 77th Street OB/GYN practice is filled with women in various stages of pregnancy and others there for their regular checkups. Matut is now offering a new cutting-edge product, but it has nothing to do with birth control or hormone replacement. The Brava system is a set of suction domes that fit into a bra-shaped contraption. If you wear it ten hours a day for ten weeks, your breasts are supposed to increase a full cup size. "We've got the patient profile," says Matut defensively. He says that he and his partners are also considering providing laser hair removal.

Michael A. Boxer, a model-dating ophthalmologist, sits on a bench in East Hampton sunning himself after a recent spinning class. "I took a course in CO_2 laser resurfacing of the skin, and I'm now certified to do it," he says. "I see mostly cataract patients, and I can only charge what Medicare tells me. My cataract fees were between $2,500 and $3,500; now my reimbursement is $700 to $1,000, and that includes three months of postoperative care. I'm sitting in an office with very expensive equipment. There are lots of doctors who have a hard time saying no to giving a quick Botox injection when the remuneration is $400 to $500."

Bobby DiPilla and Peter Rinaldi, partners of cosmetic dentist Larry Rosenthal, are at the bar of Bella Blu, fresh from a trip to London and flashing smiles as perfect as Christie Brinkley's (she's a patient). Their visit was co-sponsored by Q-Med Esthet-



SURE SHOT: Dermatologist Steven Victor, wielding a Botox needle.

ics, a company that markets the wrinkle filler Restylane to dentists in England, with plans to expand into the U.S. "There's a paradigm shift," DiPilla says enthusiastically. "Who better to inject silicone, collagen, or fat into areas around the mouth than an aesthetic dentist who knows nerve intervention in the area. You get your teeth done and then the lines around your face."

The two, along with Steven Victor and plastic surgeon Thomas Romo, are planning a network of rejuvenation centers. "We're opening them in Moscow, Palm Beach, London, Paris, and Milan," says DiPilla. "People can fly to a great locale and in a week look fifteen years younger. It's really exciting. We'll have cosmetic dentistry, plastics, anti-aging, and nutrition. We may also have connecting wellness centers with yoga and Pilates. Money is part of it, but it's a good marriage."

"Not all doctors are into this stuff," Rinaldi points out. "We have one patient who is an old-school dermatologist in New Jersey. She just wants to cut out cancer. But there's still a need for those people, too."

Cheryl Ackerman, the doctor in question, is concerned about her profession and the fact that a lot of the big cosmetic dermatologists don't even bother to become board certified. "I think it's a big problem that a lot of these guys don't know regular dermatology and don't do body scans. I'm turning up a couple of melanomas a week."

IRONICALLY, IT WAS THE NOW-AGGRIEVED plastic surgeons and dermatologists who blurred the borders of aesthetic medicine to begin with, as plastic surgeons edged into dermatological turf by launching skin-care lines and dermatologists started doing liposuction, formerly the realm of plastic surgery. Anyone with a medical license can perform procedures outside of his specialty, and there is no set guideline for qualifications.

"People are taking out ads, calling themselves 'board certified,' but they can be certified in a completely different area from the one in which they are working," says Richard Palu, an ophthalmic plastic surgeon. "And since the environment has become more competitive, there's so much mudslinging it's like the Academy Awards."

There's even controversy over who can use the term "plastic surgeon." Ear-nose-and-throat doctors are not technically board certified in plastic surgery, but some call themselves "facial plastic surgeons"—a move that's infuriating some plastic surgeons, who are trying to pass a scope-of-practice bill in Albany to prevent them from doing so.

While the merits of training in some procedures can be measured by schooling, a lot of the techniques weren't around when most of the top doctors now practicing went to school.

"When we did our residencies, Botox and cosmetic lasers didn't exist," says Barry Drucker, a Bayside, Queens–based ophthalmic surgeon who does cosmetic eyelid operations. "We are all learning these procedures at the same rate."

COUPLES' THERAPY: Dermatologist Rhoda Narins and her husband, David, a former head of urology at White Plains Hospital.

"I was one of the first to get the liposuction machine from Paris back in the eighties," recalls Rhoda Narins. "The plastic surgeons all gave me a hard time because I was a dermatologist, but *they* hadn't learned liposuction in school. I started teaching a course, and they showed up. Now they send me their wives."

"Everyone is trying to get there first, and there will be a glut of these services soon. Some people will succeed and others won't. THEN MAYBE DOCTORS WILL GET BACK TO THE BUSINESS OF BEING DOCTORS."

"Dermatologists didn't go the surgery route in school, and they don't have real surgical training," insists Thomas Romo, head of facial plastic surgery at Lenox Hill. "But now they think that anything under the skin is their domain."

Paul Tanners, a dentist for 34 years, has actually invited a young plastic surgeon, Michelle Zweifler, to join his practice. She's offering Botox and collagen injections to patients along with their cleanings, and Izamar Everett, who worked for over 25 years in a salon and spa, has come onboard to provide massage.

Tanners is a jolly man who wears a button bearing the photo of his 13-year-old son, as if the boy were running for office. "I would call this a mini-spa," he says joyfully, sitting back in his chair, oblivious to the fact that flecked carpeting, bookshelves filled with dental texts, and sets of plaster choppers are not the stuff Bliss is made of.

Reconfiguring their offices as "spas" is increasingly common among doctors, and while it's hard to argue with the impulse to make clients more comfortable, some of the services they offer—from facials to endermologie—don't always have scientific backup. "If a service is done in a doctor's office," says Matarasso, "it should be medically sound. And I think a gym is not the proper environment for Botox. This is a medical treatment, not a haircut, and it comes with consequences."

But on a bench overlooking the pool at Equinox on 63rd Street, casually dressed men and women seem to enjoy the setting. They're waiting to enter one of the treatment rooms that have been converted into offices for plastic surgeon Stephen Bosniak and ophthalmic surgeon Marian Cantisano-Zilkha, who also have offices on East 64th Street. "At first, we thought this would be mostly for the club members," says Bosniak. "But it turns out that our regular patients prefer coming here because the music and candlelight relax them. Now, except for surgery, we're seeing most of our patients at this location."

At Lana Rozenberg's 54th Street dental office, candles are burning, softening the fluorescent lights, and the New Age track "Songbirds at Sunrise" plays in the background. Medicinal odors are masked by the scents of clove- and cardamom-filled herbal wraps, placed around the necks of patients to lull them into relaxation. Like so many dentists' practices, Rozenberg's has become increasingly cosmetic; Henri Bendel is even selling her skin cream for the neck and jaw area, and she's working on a lip balm and a candle. In the back room, her aesthetician Polina does double duty, performing the Lift 6 facial with a mechanical gizmo designed to tone muscles and give the face a more youthful appearance. Rozenberg doesn't seem bothered by the fact that her hard-earned dental degree now shares wall space with a diploma from Lift 6's two-day training program.

"This isn't a regular dentist's office—it's an extension into the next level," says Rozenberg, an unlikely spa front woman with earth-colored hair wisping at the temples and no makeup to enliven her urban pallor. "We want to offer something more fun than having your teeth poked. I was apprehensive at first; I thought people might find it strange. That's why we included only neck and face treatments. But people really like it—men in particular. They don't say they're going to a spa; they say they're going to the dentist."

"Everyone is vying for the same elective dollar," points out Levine. And the race is just starting to heat up. As for his colleagues opening spas, Imber says, "In some ways, it demeans our primary mission, and in other ways, I suppose it's a good fit. But I would no sooner be in the spa and beauty business than in construction. Everyone is trying to get there first, and there will be a glut of these services soon," he continues. "There's just so much business. A certain number of people will succeed at it, and others won't. Then maybe doctors will get back to the business of being doctors." ■

A Who's Who of the city's most sought-after plastic surgeons, dermatologists, and cosmetic dentists.

By Beth Landman Keil

Doctor Lookgood

LOS ANGELES MAY BE THE SPIRITUAL CAPITAL OF PLASTIC SURGERY, but New York's plastic surgeons, dermatologists, treatment centers, and cosmetic dentists are some of the world's best. We've polled cosmetic-surgery consultants, patients, and fellow physicians for names of the top docs in the business—by no means an exhaustive list, but a compendium of the city's hottest practitioners, their specialties, and some of their best-known clients. Want to look like Julie Christie? Here's who to call.

Plastic Surgeons

- **SHERRELL ASTON**
728 PARK AVE.,
AT 71ST ST.
212-249-6000
Aston's specialties are face-lifts, eyelifts, forehead work, and rhinoplasty. He's known for removing sagging skin without leaving the face looking stretched. He famously helped Pamela Harriman look younger, and is said to have done Catherine Deneuve's face. His wife is socialite Muffie Potter Aston.

- **DANIEL BAKER**
65 E. 66TH ST.
212-734-9695
Baker rose to prominence back in the eighties, when he used microsurgery to reattach the hand of a woman struck by a crane—and he's one of the few top guys who still does reconstructive work. He's best-known for natural-looking lifts and rhinoplasty. He is married to socialite Nina Griscom; word is he did facial work on Sophia Loren and Meg Ryan.

- **STEPHEN BOSNIAK**
AND MARIAN
CANTISANO-ZILKHA
122 E. 64TH ST.
212-769-0740
Both doctors trained as ophthalmic surgeons with specialties in cosmetic work, so their focus is on the eye. All surgery is done with lasers rather than knives to decrease bleeding, and they use only non-animal-derived fillers for wrinkles (i.e., no collagen), which means fewer allergic reactions.

- **DAVID HIDALGO**
655 PARK AVE.,
AT 68TH ST.
212-517-9777
"Nobody does breasts like he does," says cosmetic-surgery consultant Wendy Lewis. Hidalgo is known for creating subtle, realistic-looking breasts, and he does equally well with reduction and augmentation. Unfortunately, he's stopped doing reconstructive work because of insurance hassles.

- **GERALD IMBER**
1009 FIFTH AVE.,
AT 82ND ST.
212-472-1800
Imber's a proponent of starting young, believing it's better to begin in your late thirties with small procedures—like microsuction along the jawline or blepharoplasty—rather than one large drastic alteration. He has written two books, one about men's plastic surgery and *The Youth Corridor,* a guide to avoiding wrinkles.

- **GLENN W. JELKS**
875 PARK AVE.,
AT 78TH ST.
212-988-3303
Board-certified in both plastic surgery and ophthalmology, Jelks is the eyelid guru. His minimal-incision technique uses one cut to trim the upper lids and weaken the corrugator muscles, which make you frown (bye-bye, Botox), but he doesn't cut through the lower lid muscle, which preserves the integrity, position, and tightness of the lower lid.

- **THOMAS LOEB**
994 FIFTH AVE.,
AT 81ST ST.
212-327-3700
Anyone who can make Paula Jones's nose look good is a real pro. Loeb's noses don't look "done," because he shapes the cartilage and almost never adds cartilage grafts to the tip. His other strong suits are face-lifts and blepharoplasty.

- **ALAN MATARASSO**
1009 PARK AVE.,
AT 85TH ST.
212-249-7500
Best-known for faces and liposuction—how do you think Julie Christie fit into that backless dress from *Shampoo* after all these years, or how Stephanie Seymour maintained that body after three children? His rhinoplasty is scarless, because

all work is done from the inside, and he does the short-scar face-lift with no hairline incisions, so there's less chance of hair loss or thinning. Best of all, he has a back door so clients can escape undetected.

- **STEVEN J. PEARLMAN**
521 PARK AVE.,
AT 60TH ST.
212-223-8300
Hard to believe rock stars get plastic surgery, but some of the noses you see on MTV have been tweaked by Pearlman, who is a master at perfecting the male proboscis. He gives hot stone massages and facials to relax patients before surgery, and he's skilled at eliminating age spots from the hands and face.

- **GERALD H. PITMAN**
170 E. 73RD ST.
212-517-2600
Pitman pioneered the use of power-assisted liposuction and is considered one of the best in the world for this procedure, which uses a vibrating cannula to cut down on the amount of trauma. "Nobody ever complains about lumpiness with Pitman," says beauty consultant Denise Thomas. The Secret Service agents who frequent his office are an indication he's a favorite with politicos.

- **THOMAS ROMO III**
135 E. 74TH ST.
212-288-1500
An ear-nose-and-throat doctor, Romo is director of facial plastic surgery at Lenox Hill and Manhattan Eye and Ear. He did Sydney Biddle Barrows's face (the procedure was shown in *Harper's Bazaar*). He specializes in rhinoplasty and the endoscopic forehead-lift, which elevates the brow without having to remove skin and preserves sensation in the forehead.

- **NICOLAS TABBAL**
521 PARK AVE.,
AT 60TH ST.
212-644-5800
Known for noses, Tabbal does the maximum without going to extremes; in fact, you generally can't tell that his patients have gone under the knife. He's also one of the top choices for revision surgery on noses done by doctors who did go too far.

Dermatologists

- **FREDERIC BRANDT**
317 E. 34TH ST.,
SIXTH FL.
212-889-7096
Dubbed the Baron of Botox, Brandt made his name in Miami, but he now spends one week a month at his Manhattan office. Although Botox can sometimes lower the forehead while erasing wrinkles, Brandt's method actually raises the brow. He also injects collagen, and is one of Madonna's beauty gurus.

- **ROY GERONEMUS**
317 E. 34TH ST.
212-686-7306
Thought to be one of the best at MOHS micrographic surgery (the removal of skin cancer) and dermatological surgery, Geronemus has been working with lasers since 1982. His practice is now 75 percent cosmetic, with a focus on laser surgery.

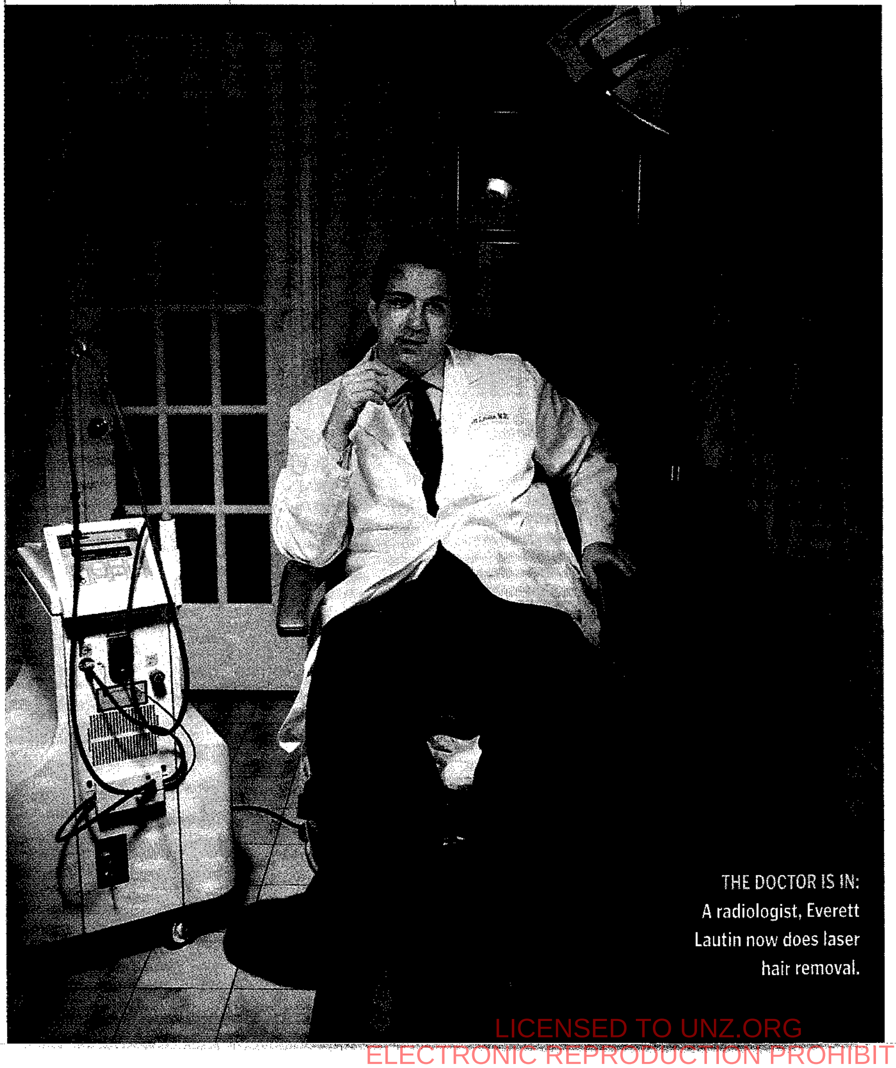
- **NORMAN ORENTREICH**
909 FIFTH AVE.,
AT 72ND ST.
212-794-0800
Orentreich is considered the father of hair transplants, and is the longtime dermatologist of Elizabeth Taylor. He now works with his son, David, and daughter Catherine, and theirs is one of the few offices where you get a full-body scan when you stop in for a Botox shot. They specialize in lasabrasion, dermabrasion, and laser hair removal.

- **LAURIE POLIS**
62 CROSBY ST.
212-431-1600
The glamorous Mezzanine spa is part of Polis's office complex, but her work is not all beauty-related. In addition to hair removal, Botox, and collagen treatments, she uses MoleMax technology, which can image moles and pigmented lesions by computer, so that they don't necessarily have to be biopsied.

- **HOWARD SOBEL**
960A PARK AVE.,
AT 82ND ST.
212-288-0060
Sobel formulated the DDF product line, and his luxe Skin and Spa center offers facials and seaweed wraps in addition to laser resurfacing and liposuction. He also uses the CoolTouch II laser—it may be a bit painful, but don't worry: He provides Valium along with it.

- **STEVEN VICTOR**
30 E. 76TH ST.
212-249-3050
Sheikhs and Fergie travel across the seas to Victor, who offers everything short of surgery—laser facials, non-ablative lasers, and an array of injections, from vitamin shots to the more standard collagen, Botox, and silicone. His followers are devoted: Plum Sykes wrote a piece for *Vogue* about her crush on him.

- **PATRICIA WEXLER**
145 E. 32ND ST.,
SEVENTH FL.
212-684-2626
Wexler performs liposuction with her patients standing up to see how the skin drapes—plus,

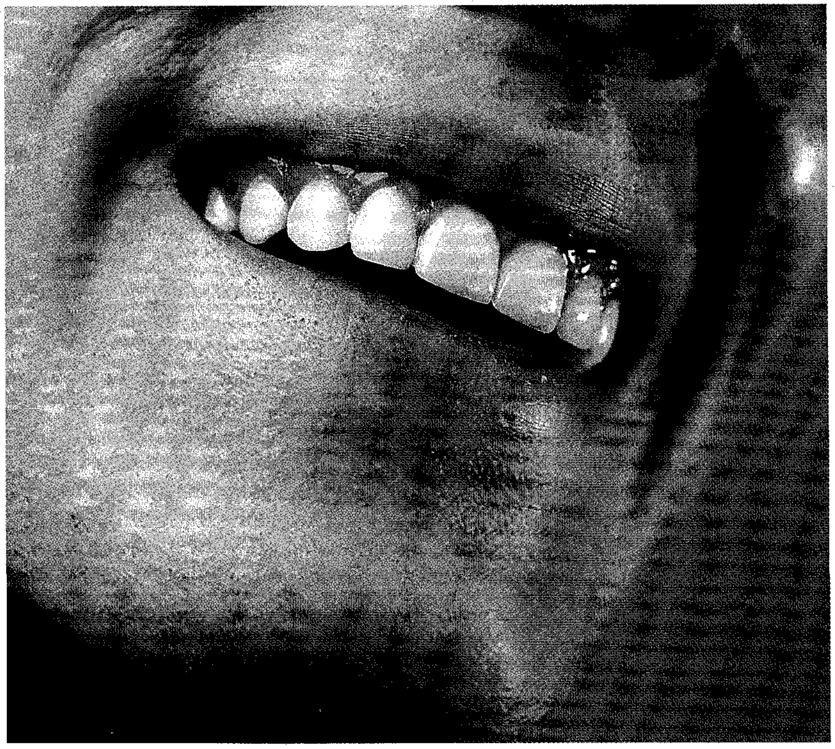


THE DOCTOR IS IN: A radiologist, Everett Lautin now does laser hair removal.

she saves your fat and uses it to plump up your wrinkles. She's also got the full gamut of injections and lasers, and her husband does the vein work. Candace Bushnell is a patient

Dentists

- **MAL BRAVERMAN 30 CENTRAL PARK SO.; 212-688-3838** His offices have a million-dollar view of the park to go with your new smile. Braverman is not slick or a hipster, but he is a past president of the New York chapter of the American Academy of Cosmetic Dentistry and his fees are substantially less than the top-priced guys'.
- **JEFFREY GOLUB-EVANS 128 E. 71ST ST. 212-288-4455** An approachable dentist, Golub-Evans is always happy to explain things in detail and work out a plan of action with his patients. Plus, he offers aromatherapy with his cleanings. Melissa Joan Hart and Kim Cattrall are patients.
- **MARC LOWENBERG AND GREGG LITUCHY 230 CENTRAL PARK SO.; 212-586-2890** Cosmetic work like porcelain-laminate veneers, bleaching, bonding, massage—anything but filling teeth—is available at this office by the park. Naomi Campbell, Cindy Crawford, and Chris Rock are among the pair's patients.
- **LARRY ROSENTHAL 30 E. 76TH ST., SUITE 5B 212-794-9600** Patients include Bruce Springsteen and Natasha Richardson, and Rosenthal's a bit of a showman himself. He charges top dollar, but smiles are natural and beautiful, and you can watch films or listen to music while he works.
- **LANA ROZENBERG 45 W. 54TH ST. 212-265-7724** At Rozenberg's "Dental Day Spa," she not only does laminates and fills cavities (with porcelain rather than amalgam) but will also give you an herbal neck wrap. Her touch is gentle and so are her prices.
- **IRWIN SMIGEL 635 MADISON AVE., AT 60TH ST. 212-371-4575** Credited with developing cosmetic bonding, Smigel does more then just improve your smile. He builds out the teeth with laminates for a nonsurgical face-lift effect. Calvin Klein and Johnny Depp are patients, and NYU gives out a "Smigel award" each year for excellence in cosmetic dentistry.



PHOTOGRAPHED BY JAY GULLIXSON

It was time to bite the bullet and find a cosmetic dentist. One man's search for the perfect smile.

By Christopher Bonanos

The Great White Hope

IT WAS A PAINFUL FIRST DATE THAT FINALLY PUSHED ME OVER THE line. It was 2:30 in the morning; I really liked the woman; I'd had a drink or three; she'd had several more. She looked across the bistro table and asked, her voice a bit blurry, "Were you by any chance given tetracycline as a small child?" • *Ugh.* No, but I knew what she meant. Two decades ago, I had a broken front tooth repaired with cosmetic bonding. While he was at it, the dentist worked on the surrounding teeth, to match the color and fill the small gaps I had between them. It looked pretty good, in 1983. The years were unkind, however; my four front teeth had darkened, badly, taking on a stain like the gray that tetracycline-in-childhood causes.

For the record: I spent the second date with Bistro Girl trying not to smile. There was no third date.

In any case, I knew it was time for a dental overhaul. And, I quickly found, cosmetic dentistry has vastly improved since my last go-round. There are options galore, and the results are as natural-looking as anyone could ask for, only whiter. And that vogue for whiteness has been a bonanza for cosmetic dentists. Whitening treatments are hugely popular, and quite benign—a matter of less than an hour in the chair, as often as you deem it necessary.

The dental vogue now, in cases like mine, is for porcelain laminates, also called veneers—paper-thin sheets of ceramic that are glued to the front teeth, which are ground down slightly to accept them. It's a very fast process, sometimes done overnight, and an expensive one. Being a comparison-shopper by nature, I spent a few weeks consulting with New York's top cosmetic dentists.

Larry Rosenthal has been doing veneers since the early eighties; his celebrity list is huge, from Donald Trump to Kathie Lee Gifford. (Though he volunteers, "I did not do Regis Philbin.") I precede Miss Russia in the chair. At one point, Rosenthal pulls out a cast of someone's teeth to illustrate a point, and as it hits the desk, we both notice the label: C. BRINKLEY. Christie has—had, I guess—gaps, just like me.

Rosenthal is a big, tanned, intense guy who talks really fast. He shows me piles of impressive before-and-after photos. He's like a Mercedes dealer, but in a good way: enthusiastic about his luxe product, and comfortable with wealthy and demanding people. He says his work is especially controllable, because he has a staff ceramicist. (Most dentists send the work to outside labs.) *Don't let him talk you into getting the undercoating package,* I think.

For me, he has a couple of ideas. He wants to put in veneers all the way across my uppers for consistency—eight altogether. He also says my teeth are too short, so he'll make the veneers a little longer than my natural teeth, and laser-cut away a little sliver of the gums above them to make room. Finally, he'll do a bleaching on my lower teeth, which are sound but mildly stained. His business manager, Jackie Pastore-Tavolilla, is all the while doing a computer rendering: She photographs me, then digitally inserts new, white, straight choppers. I am impressed.

WAYNE NEWTON came in asking for white-white-white teeth. HE WANTED EVEN THE BACK ROW TO SEE HIS SMILE.

Rosenthal takes a poke at my gums with a dental pick, to make sure they're healthy enough to stand some trimming. "Oh, *baby!*" he shouts. "These are *great!*"

Rosenthal charges $2,200 per veneer, not out of line but clearly at the top of the range. Jackie quotes me a final price of $17,600. I note that Rosenthal's teeth look good. "His partner did his," Jackie tells me. "He had awful teeth. Much too small. Plus he's a *grinder.*" I bet.

On to Irwin Smigel. Smigel is a white-haired granddad, in practice for about 40 years, and he peppers his pitch with iterations of "I invented that." (He developed cosmetic bonding, among other things.) Smigel's office is full of photos of celebrities, all grinning like mad: Steve Martin, Calvin Klein, Carol Burnett. He, too, talks up his ceramicist.

Smigel is rather high-handed as he shows me his before-and-afters; when I mention one of the other dentists I plan to meet, he sneers, "Ah, he's nothing!" But he says a number of things that seem smart. For starters, he insists on getting me out of the chair. "Stand up!" he says. "You can't do cosmetic work on someone who's lying down! The whole shape of the face changes." Smigel also talks extensively about his work's effect on the shape of one's face—thickening the upper parts of the veneers on older patients, for example, to plump up the lips and produce a younger-looking mouth. When it comes to me, he says he wants to do only four veneers plus the gum work, and a little bonding on one bottom tooth that's askew. "Minimally invasive," he says. "Your face has good lines. And I don't want to mess with so many healthy teeth." At his top-dollar $2,300 per veneer, plus $1,000 for the extras, that's $10,200.

I continue to Mal Braverman, who's got a somewhat less celebrity-studded practice but a very snappy Website (www.drbraverman.com). He's friendly, and seems more down-to-earth than the other two guys. (He's a touch catty only when I mention Rosenthal. "I gave him his start!" he says. "I hired him when he couldn't get arrested!") He shows me a video and his before-and-after book. I like him. The day I'm there, one patient is having a mouthful of veneers put in—she *was* a tetracycline kid—and I watch the procedure, which goes quickly and is remarkably unscary. His prices are lower, too. "I try to keep them down, because I do a lot of working actors," he says.

Braverman, too, praises his ceramicist, Adrian Jurim, at great length, noting that he holds a patent on porcelain laminates. "Larry doesn't have him on staff because he can't afford him," he says. "This guy makes as much as he does."

That may be because Braverman plans to turn my mouth into a construction site to rival Columbus Circle. Ten veneers across the top, four on the bottom, bleaching everywhere else, and reducing the gums. Even at just $1,050 per veneer, the whole thing adds up to $16,800. It's definitely a full set of china.

Last up is Jeffrey Golub-Evans, who works out of two floors of a townhouse he calls the Dental Duplex. As I flip through the inevitable before-and-after book, I'm suddenly face to face with . . . Regis Philbin. I delicately say, "He's kind of the poster boy for white-white-white." One of the office staff nods. "It's what he wanted!" she says quietly. "He went home with temporaries, and he called up and said, 'I want 'em whiter. I want them to look like a *million dollars.*' "

Golub-Evans asks more questions about what I want than the other guys do. He explains that people come in with wildly varied expectations; a certain sort of New Yorker with unlimited income might demand different results from what I want. (I think this is his polite way of saying "I know writers don't make squat.")

Golub-Evans has his aide, Stephanie, do a computer simulation, and then he does one thing nobody else has: a quick mock-up, in pliable white wax, right on my own teeth. I'm taken aback at the improvement, even with this crude simulation.

For me, he suggests two options: gimme-the-works and a more restrained plan. The former is familiar: eight or ten veneers across the top, a little bonding on the bottom, laser gum reshaping, and several bleaching treatments. I can even go for veneers on the bottom if I'm so inclined. The total varies with the precise list of options, topping out around fifteen grand.

But the less invasive option grabs me more. Bleach everything, trim the gums, and do six veneers on top. The total comes to $10,200. He, like Smigel, says less work is more for me, given my age (32) and my face. And, he notes, "I can tell—you probably don't want to do the whole thing. It's all about your expectations." And, I decide, this is my guy.

A FEW WEEKS LATER, I'M IN FOR THE FIRST OF the appointments. Today, Golub-Evans and his assistant will remove all the old bonding and take impressions, then lay in a temporary repair, to keep me chewing while the laminates are made; at the second, a week or so later, the temporaries come off and the porcelain goes on.

The whole thing is less unpleasant than I expect. I'm novocained up, and though the drilling's not exactly fun, it's not painful. In the two and a half hours I'm in the chair, the only off-putting moment is when Golub-Evans begins to cut away some gum tissue with his laser. I don't like the smell, which evokes Peter Luger.

As he works, Golub-Evans launches into a story about Wayne Newton, who came in after admiring Regis, and asked for white-white-white. When Philbin's name came up, Newton asked, "Well, can we go one step whiter than that?" He went on to explain that he wants even the last row of his audience to see his smile.

My temporary work—which, mercifully, nobody will be able to see from the back row—is made of composite bonding material, and even this looks worlds better than what I had. A week later, at the second appointment, Golub-Evans grinds it off, then, just for fitting, sets the veneers in place. I am shocked at their whiteness—I fight the urge to croon "Danke Schön"—and I must sound agitated, because Golub-Evans immediately jumps in. "We can adjust," he explains. "The final color is made up of three layers—your natural enamel, the color of the porcelain, and the adhesive between them. We can go two shades lighter than we've got here, or two shades darker." He tries a couple of adhesives in different shades, and we settle on one that darkens the veneers only slightly.

After some polishing and tidying up, we're done. I've been there about two hours, I feel just a mild ache as the novocaine wears off, and the only restriction is that I'm to stay away from dark liquids (red wine, coffee, soy sauce) for two days, until the adhesive cures.

That first afternoon, I feel as though I'm tripping over my words, but friends say they can't hear it, and in any case I recover within a day or so. I also notice a couple of slightly rough spots, which Golub-Evans will polish away at my follow-up appointment. Back at my office, an editor asks me point-blank, the moment I sit down across the desk from her, "Did you get your teeth fixed?" More than one colleague quietly pulls me aside to compare notes—a surprising number of people have had the same kind of work. Few others say anything, but I find out later, when I mention it in passing to a friend, that there have been discussions. "We all approve," says one colleague, smiling. For once, I smile back. ■

Mulling a medical makeover? The pros and cons of 36 cosmetic procedures, what they cost, and how long they'll keep you away from your cubicle. By Katherine Growney

To-Do List

FACE

Botox Injections

COST: $500–$2,000

PROCEDURE: Botox (*Botulinum* toxin, type A) is injected into the muscles of the face, causing temporary paralysis and preventing the skin from wrinkling, reducing the appearance of frown lines, forehead furrows, and nostril flaring. Can also be used under arms or on palms to prevent sweating.

DOWNSIDE: Treatment lasts only three to six months.

BACK TO WORK: Immediately

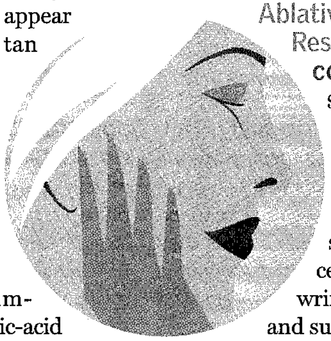
Phenol Chemical Peel

COST: Full face, $1,200–$2,000; regional, $500–$750

PROCEDURE: The deepest of all peels; a phenol chemical solution is applied to the face to diminish deep wrinkles and even out severely sun-damaged skin by peeling away the skin's top layers.

DOWNSIDE: Not recommended for those with dark or oily skin. Permanently increases sun sensitivity. Pores may appear larger and skin may not tan evenly after treatment.

BACK TO WORK: 10 to 21 days



TCA Chemical Peel

COST: Full face, $1,000–$3,500; regional, $500–$1,000

PROCEDURE: A medium-strength peel; trichloroacetic-acid solution is applied to the face to remove wrinkles and sun damage by peeling away the skin's top layers. Can be used on patients with medium skin and has a lower risk of creating uneven pigmentation patterns.

DOWNSIDE: Pores may appear larger and skin may not tan evenly.

BACK TO WORK: 5 to 7 days

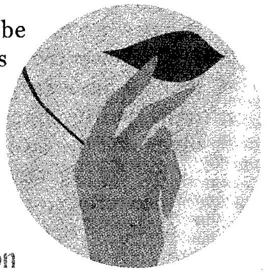
Alpha-Hydroxy Peel

COST: Full face, $150–$250

PROCEDURE: A mixture of alpha hydroxys—such as glycolic, lactic, or fruit acids—are applied to the skin to even skin texture and reduce superficial wrinkles. Ten percent strength peels can be performed by aestheticians in a spa.

DOWNSIDE: Must be performed in a series to achieve the kinds of effects created with deeper peels.

BACK TO WORK: Immediately



Microdermabrasion

COST: $250–$500

PROCEDURE: A handheld device scrubs the skin with tiny crystals to reduce fine lines, spots, and scars. Increases skin elasticity and promotes production of collagen. Good for all skin types; can be performed by an aesthetician in a spa.

DOWNSIDE: It takes five to twelve treatments to achieve the same results as deep peels; works best on younger skin.

BACK TO WORK: Immediately

Ablative Laser Skin Resurfacing

COST: Full face, $4,000–$6,000; regional, $1,000–$2,000

PROCEDURE: A CO_2 or Erbium laser burns off the outer surface layers of skin, causing new skin cells to regenerate. Reduces wrinkles, scars, sun damage, and superficial skin cancers.

DOWNSIDE: Skin will be permanently sun-sensitive; a risk of uneven pigmentation patterns in darker skin types.

BACK TO WORK: 1 to 2 weeks

Nonablative Laser for Wrinkle Reduction

COST: $500–$1,000

PROCEDURE: The CoolTouch laser uses light to stimulate the production of collagen in cells underneath the skin's surface, so skin appears tighter and plumper.

DOWNSIDE: Multiple treatments may be necessary.

BACK TO WORK: Immediately

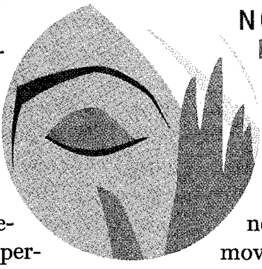
ILLUSTRATIONS BY JESSICA KASPER

Rhytidectomy (or Face-lift)

COST: $8,000–$20,000
PROCEDURE: Targets deep wrinkles, sagging skin in the cheeks, and excess skin and fat in the neck. Incisions are made within the hairline in front of and behind the ears, then skin is surgically lifted and tightened. Can be performed on an outpatient basis.
DOWNSIDE: May require general anesthesia.
BACK TO WORK: 10 to 14 days

Forehead-lift (or Brow-lift)

COST: $3,500–$7,000
PROCEDURE: Minimizes forehead creases, drooping eyebrows, frown lines, and hooding over the eyes. An incision is made just behind the hairline from one ear to the other, and the excess skin is removed and tightened. Usually performed on an outpatient basis.
DOWNSIDE: Results are not permanent.
BACK TO WORK: 7 to 10 days



HAIR

Hair Transplantation

COST: $7,500–$10,000
PROCEDURE: A permanent procedure in which balding areas are filled in with patient's own hair or plugs, using scalp reduction, tissue expansion, and strip grafts, scalp flaps, or clusters. Performed on an outpatient basis.
DOWNSIDE: May require multiple sessions over one to two years.
BACK TO WORK: 2 to 5 days

EARS

Otoplasty (or Ear Surgery)

COST: $3,500–$10,000
PROCEDURE: Reduces the size and prominence of large ears—usually performed on children between the ages of 4 and 14. An incision is made in the back of the ear to expose the ear cartilage. The cartilage is then sculpted or removed, and the ears are folded back into the new position. Usually performed on an outpatient basis with local anesthesia and sedation; surgery is permanent.
DOWNSIDE: Young children may require general anesthesia and a hospital stay.
BACK TO WORK: 5 to 7 days

EYES

Blepharoplasty (or Eyelid Surgery)

COST: Eyelid-plasty (all four lids), $6,000–$8,000; upper-eyelid-plasty, $3,000–$4,000; lower-eyelid-plasty, $3,000–$4,000
PROCEDURE: Corrects drooping or puffy eyelids, bags, and circles. Small incisions are made in the upper and lower eyelids to relocate or remove excess fat, skin, and muscle. Surgery can be done on an outpatient basis.
DOWNSIDE: A risk of dryness or irritation in the eye, which would need additional treatment.
BACK TO WORK: 7 to 10 days

Prices do not include anesthesia or hospital stay, where applicable. Length of recovery is based only on the amount of time it'll take you to get back on your feet; physical pain may linger, depending on the procedure.

NOSE

Rhinoplasty

COST: $5,000–$10,000
PROCEDURE: A permanent procedure to refine the size of the nose. Different techniques using short incisions inside the nose and along the columella remove or reshape the cartilage and tissue in the nose. Can be performed on an outpatient basis.
BACK TO WORK: 1 to 2 weeks

CHEEKS

Cheek Implants

COST: $4,000–$7,500
PROCEDURE: Incisions are made on the insides of the cheeks or under the eyelids, and implants are inserted, creating greater definition and prominence in the cheekbones. Implants are permanent, and the procedure is usually performed on an outpatient basis.
DOWNSIDE: Implants may shift or become misaligned, requiring additional surgery.
BACK TO WORK: 1 week

LIPS

Lip-Augmentation Injectables

COST: $1,000–$2,000 (collagen or fat)
PROCEDURE: Lips are injected with collagen or the patient's own fat to create fuller, plumper lips and to reduce fine wrinkles around the mouth.
DOWNSIDE: Both treatments require repeat injections every three to six months. Fat injections last a little longer, but the fat must be harvested from the patient's body and can cause lumping.
BACK TO WORK: Immediately

Lip-Augmentation Permanent Implants

COST: $1,000–$2,000 (AlloDerm, Gore-Tex, SoftForm, and soft ePTFE)
PROCEDURE: Small incisions are made at the corners of the mouth and implants, made out of human tissue or plastic, are inserted into the lip, making it fuller and plumper. Procedure is permanent.
DOWNSIDE: Risk of allergic reaction and rejection.
BACK TO WORK: 1 day

CHIN

Chin Augmentation

COST: $1,500–$3,500
PROCEDURE: A small incision is made on the inside of the mouth where the implant is surgically inserted, giving the chin more definition. Results are permanent; procedure is performed on an outpatient basis.
DOWNSIDE: Implants may shift or become misaligned, requiring additional surgery.
BACK TO WORK: 1 week

Chin and Neck Liposuction

COST: $2,000–$3,500
PROCEDURE: Excess fat is surgically removed from underneath the chin to create greater definition in the neck and face. Procedure performed on an outpatient basis, with only a local anesthetic and sedation.
DOWNSIDE: Procedure can leave small scars where incisions were made.
BACK TO WORK: 1 week

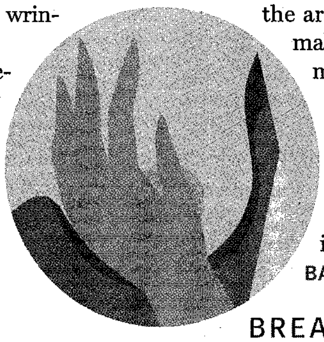
ARM

Brachioplasty (or Upper-arm-lift)

COST: $6,000–$8,000
PROCEDURE: Excess skin is lifted and removed via an incision along the inner arm or armpit. Usually performed in conjunction with liposuction to remove excess fat. Procedure is permanent and performed on an outpatient basis.
DOWNSIDE: May require general anesthesia; procedure will leave a scar where the incision was made.
BACK TO WORK: 7 to 10 days

Upper-Arm Liposuction

COST: $3,000–$6,000
PROCEDURE: Excess fat from around the armpit area is removed to make arms look smaller and more defined. Performed on an outpatient basis; only local anesthesia and sedation required.
DOWNSIDE: Procedure can leave small scars where incisions were made.
BACK TO WORK: 4 days



BREAST

Breast Augmentation

COST: $6,000–$8,000
PROCEDURE: For women looking to raise their cup size or whose breasts are irregular or have changed due to childbirth or weight loss, this procedure can achieve firmer, bigger breasts with minimal scarring. Saline-filled implants are inserted through areola, armpit, or

underneath the breast and placed behind the pectoral muscle in order to enlarge the breasts. Procedure can be performed on an outpatient basis.
DOWNSIDE: May require general anesthesia; implants can rupture as a result of trauma or spontaneously over time, requiring additional surgery.
BACK TO WORK: 1 week

Mastopexy (or Breast-lift)

COST: $6,000–$8,000
PROCEDURE: Breasts that have lost their shape and firmness due to weight loss, pregnancy, or age can be restored to their original shape. Nipples are repositioned higher on the breast and excess skin is removed to eliminate sagging. Procedure can be performed on an outpatient basis.
DOWNSIDE: May require general anesthesia; will leave permanently visible incision scars.
BACK TO WORK: 1 to 2 weeks

Breast Reduction (for Women)

COST: $7,000–$10,000
PROCEDURE: Using combinations of liposuction and surgery, large breasts are refined to make them smaller. Procedure can be performed on an outpatient basis.
DOWNSIDE: Requires general anesthesia; will leave permanently visible incision scars.
BACK TO WORK: 2 weeks

Breast Reduction (for Men)

COST: $3,500–$5,000
PROCEDURE: Enlarged breasts (caused by heredity or excessive weight) are reduced through liposuction and/or cutting out excess glandular tissue. Procedure can be done on an outpatient basis.
DOWNSIDE: May require general anesthesia.
BACK TO WORK: 3 to 7 days

Breast Liposuction

COST: $4,000–$6,000
PROCEDURE: Liposuction is used to reduce the size and refine the shape of large breasts. Procedure can be done on an outpatient basis.
DOWNSIDE: Procedure can leave small scars where incisions were made.
BACK TO WORK: 3 to 7 days

STOMACH

Abdominoplasty (or Tummy Tuck)

COST: $6,000–$10,000
PROCEDURE: Sagging stomach muscles—due to pregnancy, weight gain, or age—can be flattened and tightened. An incision is made from hip to hip, excess fat and skin is removed, and the abdominal muscles and abdominal wall are surgically tightened.
DOWNSIDE: Requires general anesthesia and usually a hospital stay; there will be permanent scars where incisions were made.
BACK TO WORK: 1 to 4 weeks

Tummy Liposuction

COST: $4,000–$6,000
PROCEDURE: Excess fat located around the stomach is removed through small incisions using liposuction. The shape of the waist and stomach muscles can be enhanced and sculpted.
DOWNSIDE: Procedure can leave small scars where incisions were made.
BACK TO WORK: 3 to 5 days

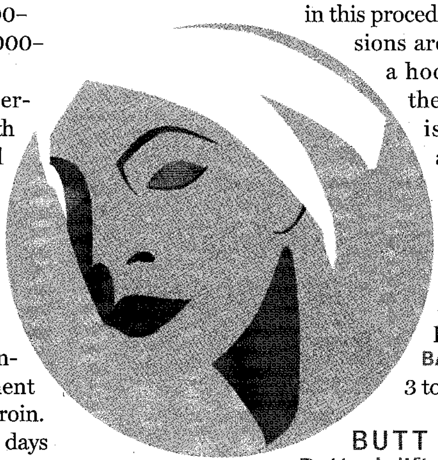
Love-Handle Liposuction

COST: $2,500–$6,000
PROCEDURE: Excess fat around the sides and back of the stomach is removed through small incisions using liposuction. Procedure can be performed on an outpatient basis.
DOWNSIDE: Procedure can leave small scars where incisions were made.
BACK TO WORK: 3 to 7 days

LEGS

Thigh-lift

COST: Inner thigh, $4,300–$6,500; outer thigh, $8,000–$10,000
PROCEDURE: Usually performed in combination with liposuction; excess fat and skin are removed and then surgically tightened with an incision along the groin. Results are permanent. Performed on an outpatient basis.
DOWNSIDE: Requires general anesthesia; permanent incision scars along the groin.
BACK TO WORK: 10 to 14 days



Thigh Liposuction

COST: $3,500–$6,000
PROCEDURE: Excess fat on the thighs is surgically removed to create greater definition in the legs. Performed on an outpatient basis.
DOWNSIDE: Procedure can leave small scars where incisions were made; pockets or depressions in the skin may occur, requiring further treatment.
BACK TO WORK: 1 week

Knee Liposuction

COST: $2,500–$3,500
PROCEDURE: Surgically removes pockets of fat around knees. Procedure is performed on an outpatient basis with a local anesthetic and sedation.
DOWNSIDE: Procedure can leave small scars where incisions were made.
BACK TO WORK: 4 days

Laser Treatment of Leg Veins

COST: $600–$1,200
PROCEDURE: A Versapulse C laser is used to lessen the appearance of spider veins on the legs. No incisions necessary. Can be performed on an outpatient basis, without anesthesia.
DOWNSIDE: May require multiple treatments.
RECOVERY TIME: 2 days

Sclerotherapy

COST: $250–$1,500 (depending on the number of veins)
PROCEDURE: A solution is injected into spider veins or small varicose veins, causing them to collapse, shrink, and eventually be absorbed into the body. No surgery or anesthesia necessary; procedure can be performed on an outpatient basis.
DOWNSIDE: Usually requires multiple treatments.
BACK TO WORK: Immediately

Ambulatory Phlebectomy

COST: $500–$2,000 (depending on length and number of veins)
PROCEDURE: Used on larger varicose veins, in this procedure a few small incisions are made in the skin, a hook is inserted into the vein, and the vein is pulled out. Only a local anesthetic is administered; procedure can be performed on an outpatient basis.
DOWNSIDE: Some pain and scarring.
BACK TO WORK: 3 to 5 days

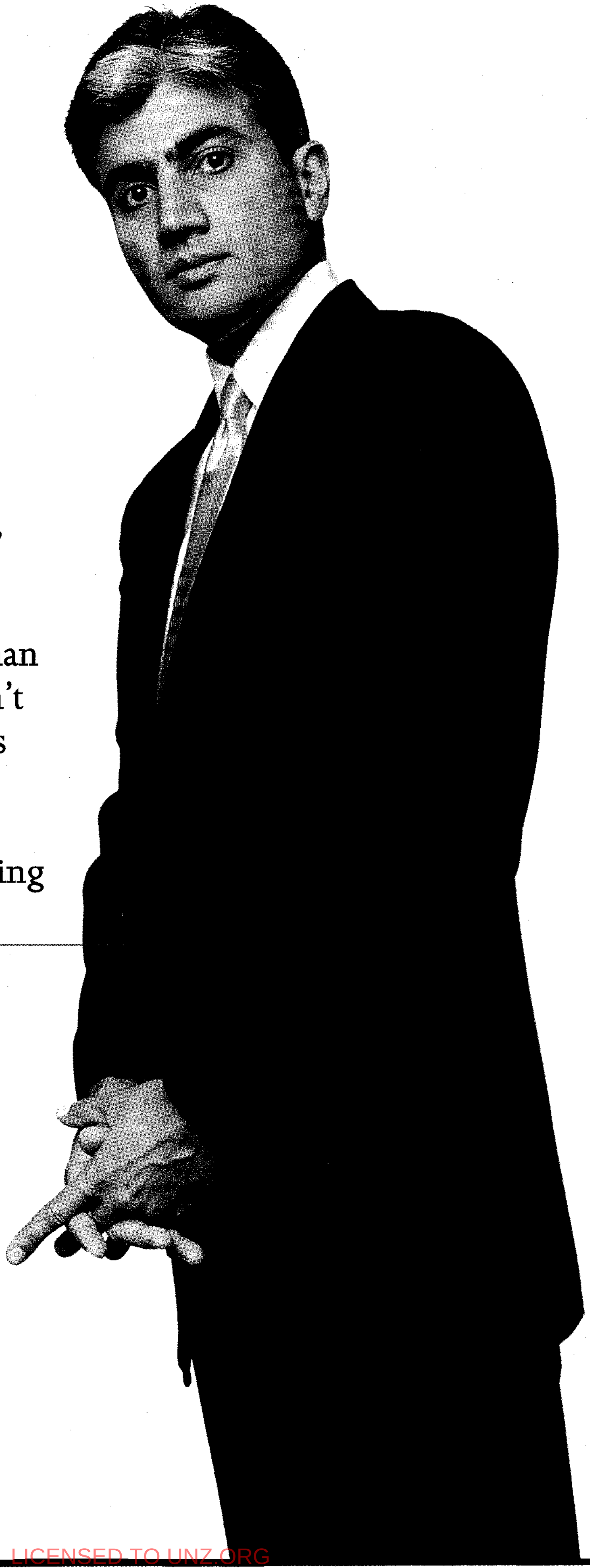
BUTT

Buttock-lift

COST: $6,000–$15,000
PROCEDURE: Excess skin, a result of weight loss or age, is surgically lifted and removed (this is usually used in combination with liposuction). Procedure performed on an outpatient basis.
DOWNSIDE: Requires general anesthesia; permanent scarring along the incisions.
BACK TO WORK: 2 weeks

Buttock Augmentation

COST: $8,000–$9,000
PROCEDURE: Solid silicone implants are inserted beneath the gluteus maximus muscle to give a more desirable shape to the buttocks. Scars from the procedure can be easily hidden within the natural contours of the body.
DOWNSIDE: Potential for rupture or shifting of implants.
BACK TO WORK: 4 to 6 weeks ■



"If you grow up hungry, you never want to go back," says Lebanese Bear Stearns vice-chairman Fares Noujaim. "You can't do things halfway in this job. You want to win every opportunity that you get. It's that competing that I really love."

The New Color of Money

Global banking is where the money is. So it didn't take Wall Street long to figure out that the next Masters of the Universe would be math whizzes from the Mideast and Asia. They're driven, they're connected, and they're increasingly in charge. But you won't see them on the golf course. By Landon Thomas Jr.

When Credit Suisse First Boston announced its latest round of job cuts in March, what was shocking was not who was getting fired—some [illegible]00 bankers, including 50 or so managing directors—but who was doing the firing. John Mack, the bank's CEO, surely signed off on the cuts, but pushing them through and taking the heat was Adebayo Ogunlesi, CSFB's newly appointed investment-banking chief. • Ogunlesi certainly had the brain power for the job. A Nigerian-born honors graduate of Oxford, Ogunlesi took a joint law and business degree magna cum laude at Harvard before managing to squeeze in a clerkship for the late Supreme Court justice Thurgood Marshall. And his impeccable track record at CSFB included conjuring, among other things, billion-dollar bond offerings for Venezuelan oil companies (while lecturing at Yale in his spare time). • As impressive as Ogunlesi is, the identity of the man he replaced, Hamilton "Tony" E. James, is what gave his appointment

"I've been sheltered from the Gordon Gekko idea of Wall Street," says Morgan Stanley's Bombay-born Vikram Pandit, who oversees 60 percent of the firm's $2.2 billion bottom line.

PHOTOGRAPHED BY PATRIK ANDERSSON

a more profound resonance. (That and Ogunlesi's willingness to wield the long knife, of course.) James, in many ways, is symbolic of the way Wall Street used to be: He prepped at Choate, went on to Harvard, and followed up with a successful career as investment-banking head of Donaldson, Lufkin & Jenrette. An eighties-era M&A whiz, he makes the intimacy of the client relationship his métier, building rapport during an afternoon stolen away on the links or a weekend at an exclusive fishing hole. His interests outside the firm are broad, too. He is a trustee of the Brearley School, board chair for American Ballet Theatre, and chairman of the executive committee for Trout Unlimited, a conservation society.

Now the 51-year-old James has been kicked upstairs (his new title is chairman of the investment-banking group), where he still manages client relationships; and it is the 49-year-old Ogunlesi, known more for his money-spinning innovations in the bank's project-finance division than for his fly-fishing skills, who is managing the old-guard banking elite.

Mack's original plan had been to pair Ogunlesi with Lebanese-born Walid Chammah, Morgan Stanley's bond wizard, to run the division. Chammah was a rising star at Morgan Stanley and a John Mack man to the core (Mack himself is of a more removed Lebanese origin). But the attempted poach was cut off by Morgan Stanley CEO Phil Purcell, who personally backed a plan to keep the $5-million-a-year Chammah happy.

Call it the new face of Wall Street. More than ever now, a wave of Indians, Lebanese, Africans, and others from the farthest reaches of the globe are stepping into positions of the highest power at firms all across the Street. For years, these immigrant bankers have been the stars of their trading desks, raking in millions for themselves and their firms. For the first time, they are running the most profitable divisions of the Wall Street banks.

Over at Merrill Lynch, for example, Arshad Zakaria, brother of *Newsweek* columnist Fareed Zakaria, was recently named to co-head the firm's global-markets and investment-banking business, the division responsible for a good 60 percent of the firm's revenues. The 40-year-old, Bombay-born Zakaria graduated summa cum laude from Harvard and was a Baker scholar at Harvard Business School.

Zakaria hit the ground running at Merrill in 1987, creating, with a team of bankers, a series of arcane tax shelters that would allow Merrill corporate clients to declare tax losses to offset big capital gains.

The fees from the shelters were lush—though many of the deals, seen by the IRS as a tax dodge, were later voided in court—and Zakaria reaped the benefits. By 1990, he had become managing director and was one of the firm's higher-paid bankers. It was an astonishing ascent for a 28-year-old kid, three years out of B-school, with no previous banking experience.

When current Merrill president, COO, and chairman-designate Stanley O'Neal won the bitterly contested race to succeed CEO David Komansky, one of his first personnel moves was to elevate Zakaria to his current post. "Arshad is a particularly dangerous Wall Street character," says a rival banker. "He's a mathematician who knows how to sell."

THE CULTURE OF WALL Street has always been one that prizes raw talent. To be sure, there have been barriers. The Protestant classes that built up the first exclusive partnerships in the early part of the century certainly looked askance at the striving sons of Roman Catholic and Jewish middle-class families who came through the doors in the postwar years.

But the John Gutfreunds, Michael Bloombergs, Michael Milkens, Ace Greenbergs, and Sandy Weills had a combination of unstanchable ambition and intuitive market smarts that the old crowd never could fully match. They were the first meritocrats, relying not on whom they knew but on their will to win. Their hunger was deeper and their banking and trading skills were both acute and instinctive. Whether from the outside like Weill or from the inside like Milken, this new breed of titan cashed in when the eighties bull market came into full flower. "Wall Street has always been a meritocracy," says legendary hedge-fund investor Michael Steinhardt. "Sure there have been some restrictions, but in the end, results and compensation are always quantifiable. It's all about who brings in the most business to the firm."

During this very time in the early to mid-eighties, the next wave of outsiders, similar in many ways to the first wave, began to flood the street with résumés. They, too, were the sons (and daughters) of immigrant families, but now the families came from or still lived in places like Beirut, Bombay, Lahore, and Lagos. If anything, they may have been smarter than the first wave. Scholarship kids all, they had degrees spanning the quantitative realm: electrical engineering, physics, applied mathematics. No poli-sci majors here. These kids, growing up amid so much poverty, went to school to learn a trade, not to linger over the liberal arts.

On the Street, business was booming, deals were everywhere, and there was a desperate need for warm bodies, sharp minds, and a willingness to work killer hours. So the immigrant youngsters took their place on the trading desks and in the corporate-finance divisions together with thousands of other ambitious young Americans from the top schools. They kept their heads down and mastered the abstruse mysteries—derivatives, options, convertibles—of modern-day finance.

On Wall Street in the late eighties, selling plain-vanilla bonds and equities had become a low-margin business. But selling higher-margin esoteric fare like call-pricing models, 25-year project-financing bonds, and zero-percent-interest-rate floors made millions for the firm. And the brainy guys who created them became stars.

In the nineties, Wall Street firms became increasingly global. The search for new product sent bankers scurrying all over Asia, the Middle East, and Africa. Being an Indian when your firm was opening up an office in Bombay and trying to win a lucrative privatization mandate from the government in New Delhi became a feather in one's cap.

With the end of the bull market in 2000, Wall Street firms—Morgan Stanley, Merrill Lynch, and Credit Suisse First Boston in particular—punch-drunk and overfed after a decade of indiscriminate merging and hiring, started firing their overpaid and now underemployed senior bankers—but not the new stars.

In August 2000, 25-year Morgan Stanley veteran Peter Karches was forced out by CEO Phil Purcell. Vikram Pandit of Bombay, India, replaced him as co-head of institutional securities. Then came Zakaria at Merrill Lynch and Ogunlesi at CSFB.

All told, these three have more than 25,000 bankers reporting to them. They preside over the most profitable and essential divisions in their respective banks. And they are hiring their own trusted lieutenants, who, no surprise, are just like them.

Reporting to Pandit is Tarek Abdel-Meguid, whose father is from Egypt. Reporting to Zakaria are the Egyptian Ahmass Fakahany, COO of the institutional group, and Dow Kim of Korea, who heads up the fixed-income business.

There are a host of similarities that stick out among the new meritocrats. Few of them seem interested in golf (though at the ripe old age of 49, Ogunlesi is taking it up). They don't engage in the flashy-charity, not-for-profit activities that tend to occupy older-crowd bankers. And, perhaps most important to their success, they are sticking with the firms they joined up with in the early eighties, showing a degree of fidelity rarely found within Wall Street's increasingly mercenary culture. In many cases, their love for the firm blends in with the love they have for America. Be it Morgan Stanley or Merrill Lynch, the American dream is right there in the executive suite (which they are clearly within striking distance of).

No wonder, then, that they are so prized by Mack, Purcell, O'Neal, Bear Stearns CEO James Cayne, and others. Rocket-science smarts, a relentless work ethic, and a Kool-Aid-gulping devotion to the greater good of the firm—wouldn't you entrust them with your bottom line?

"These people are in these positions because of their skills and because they are smart and competent," says Morgan Stanley president Bob Scott. "They have been in the business for a long time, and they now have the credibility to be leaders."

SITTING IN A CONFERENCE ROOM high atop the new Bear Stearns headquarters on Madison Avenue, Fares Noujaim, a Bear Stearns vice-chairman, expresses his love for the firm. "These guys are my family. I've grown up with them," he says in the over-pronounced American accent common to those who have learned English later in life. "We will die together."

The words are spoken free of irony. Born in Kuwait, the 39-year-old Noujaim emigrated to Bay Ridge, Brooklyn, with his Lebanese parents at the age of 8, not speaking a lick of the local language. At 14, he was supporting himself, working as a mechanic and a grocery clerk; soon after, he put himself through Pace University, where he studied quantitative economics.

A brief stop at Goldman Sachs followed, where it was understood he needed an M.B.A. to advance further; he moved over to Bear in 1987. Tall and sinewy, Noujaim wears his silky black suit like a pair of pajamas. His full head of hair is very well tended. "I would say that I'm an Ace Greenberg P.S.D.," he says. "Ace has a saying: 'I won't hold an M.B.A. against you; but I prefer Poor, Smart, and a Desire to be rich.' "

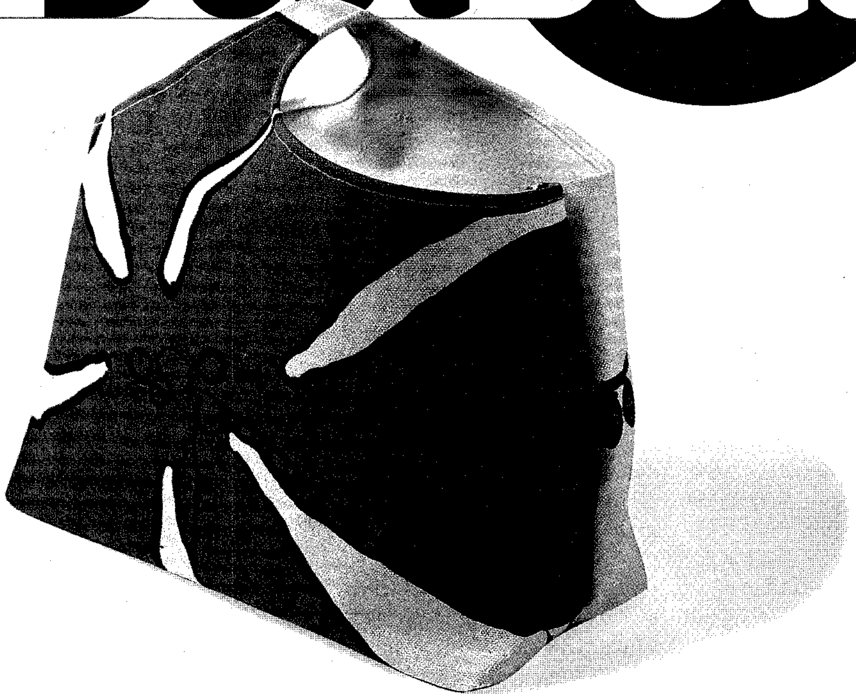
That said, there is nothing flashy about Noujaim. He refuses to give the slightest hint as to how much he actually makes, though the going rate for someone of his stature on Wall Street is $5 million a year. Until recently, Noujaim was co-head of global-debt-capital markets at Bear Stearns, and he gained some industry renown by leading a $9.5 billion bond deal for Ford last October, the largest such deal at the time. As vice-chairman, he now sits on Bear's internal board and, as he says, cross-sells the firm to prospective clients all over the world.

He leaves his home in Darien each morning—he is married *(continued on page 50)*

"I think people listen to it with a greater degree of curiosity," says JPMorgan Chase's CFO, Dina Dublon, of her Israeli accent. "Do they perhaps underestimate you? Could be. Maybe because I'm also a woman, I might be viewed as being less threatening."

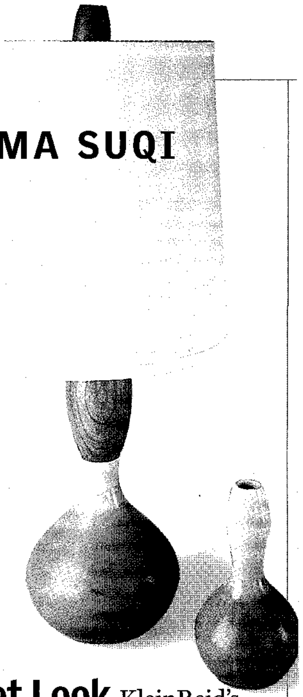
Best Bets

RIMA SUQI



Canvas City Hable Construction, a new NoLIta shop featuring the designs of a pair of Texan sisters, is packed with delectably bold, colorful pillows, throws, hats, and bags. Our favorite is this super-versatile canvas basket—roomy enough for a summer weekend's worth of clothes, or to hold towels or magazines ($160).

► **HABLE CONSTRUCTION**
230 Elizabeth Street/212-343-8555



The Wet Look KleinReid's new porcelain collection was inspired by wet bell-bottom jeans, and all the pieces have a faded, two-tone look. There are seven pieces in the collection. Shown here: Orsa lamp with cherry neck and finial, $295; Clio vase, $50.

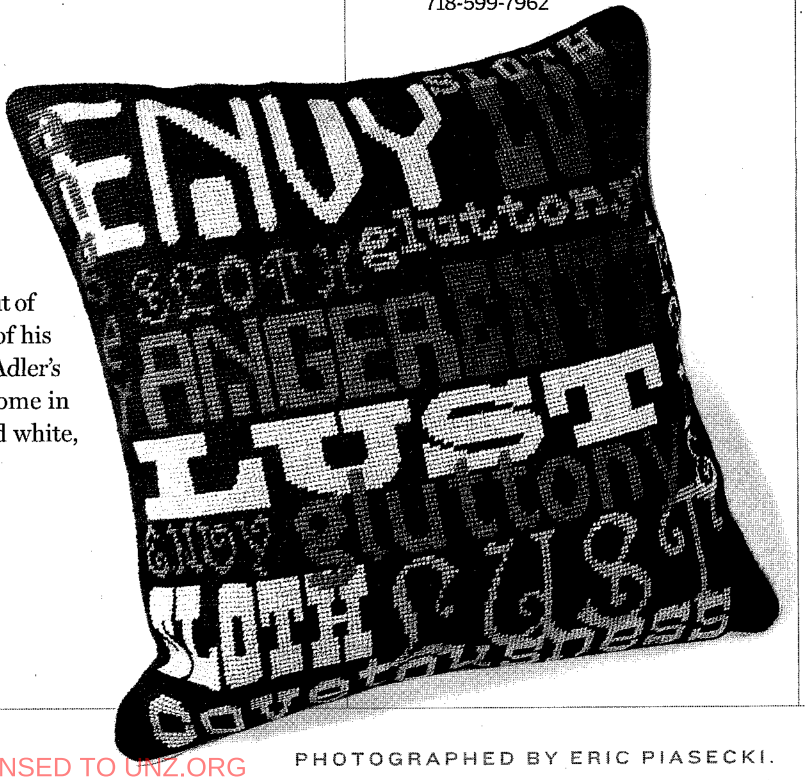
► **APARTMENT 48**
48 West 17th Street/212-807-1391

► **THE CLAY POT**
162 Seventh Avenue/718-788-6564

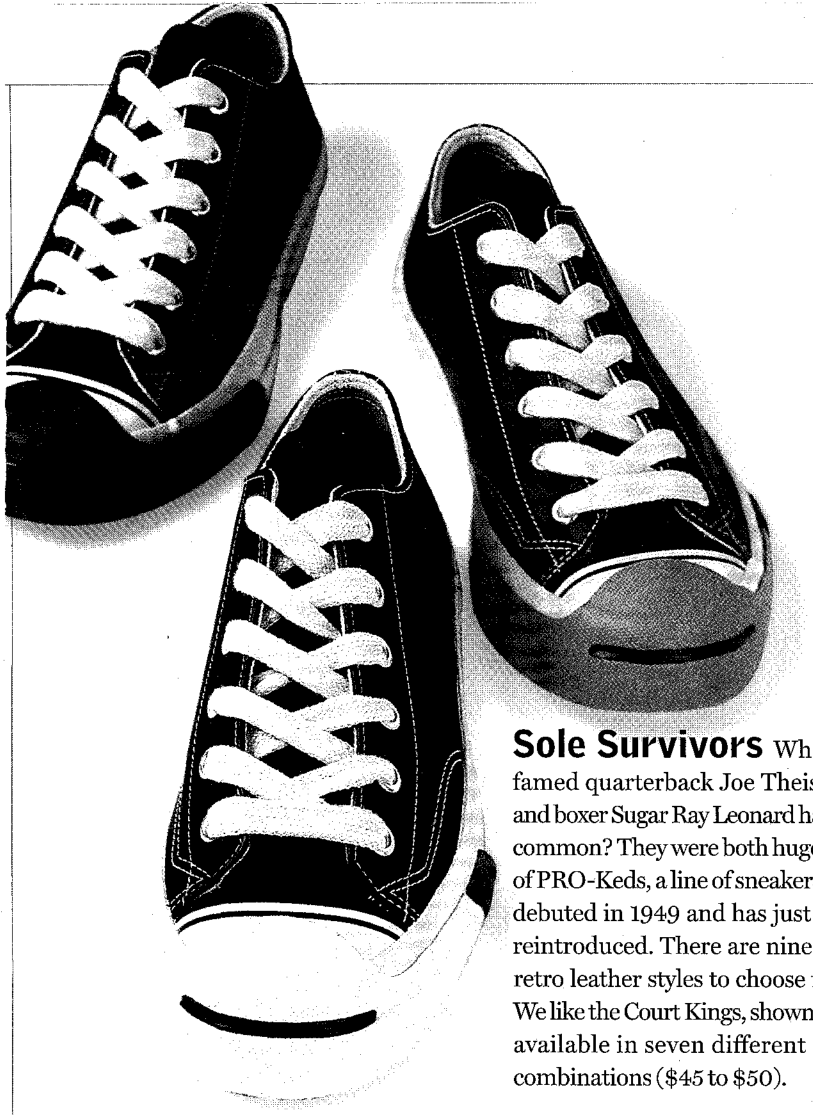
► **SPACIAL ETC.**
199 Bedford Avenue, Brooklyn
718-599-7962

Sin So Soft "I wanted to take needlepoint out of the cocker-spaniel world," says Jonathan Adler of his new pillows with the seven deadly sins on them. (Adler's favorites are Gluttony and Lust.) The pillows come in brown and yellow, blue and light blue, black and white, and red and pink ($165).

► **JONATHAN ADLER**
465 Broome Street/212-941-8950



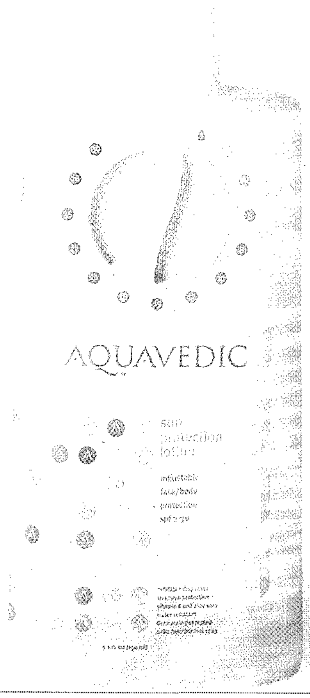
PHOTOGRAPHED BY ERIC PIASECKI.



Sole Survivors What do famed quarterback Joe Theisman and boxer Sugar Ray Leonard have in common? They were both huge fans of PRO-Keds, a line of sneakers that debuted in 1949 and has just been reintroduced. There are nine cool, retro leather styles to choose from. We like the Court Kings, shown here, available in seven different color combinations ($45 to $50).

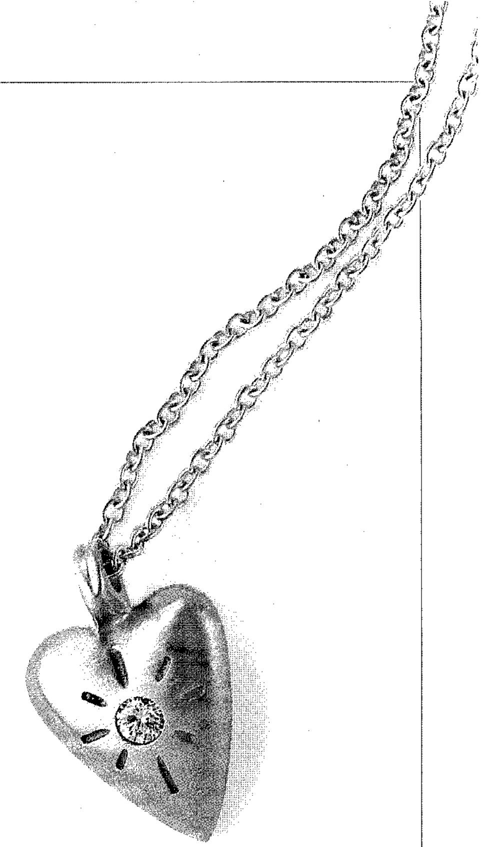
► **99X**
84 East 10th Street
212-460-8599

► **THE STARTING LINE**
180 Eighth Avenue,
near 19th Street/212-691-4729
www.prokeds.com



Pump It Up Tired of toting six different sunscreens to the beach every weekend? Aquavedic's new dial-your-SPF lotion is for you. It comes with two tubes of active ingredients inside, and you can blend them to get any level of protection, from 2 to 30. The lightly musk-scented lotion provides UVA-UVB protection, has vitamin E and aloe vera, and is water resistant and FDA approved ($35, refills $15).

► **ZITOMER**
969 Madison Avenue, near 76th Street
212-737-5561
www.aquavedic.com



Perfect Ten Me & Ro, best known for its silver trinkets, has a new line of gold-and-diamond pieces that are perfect for silver lovers who want in on the gold trend. Made of the ten-karat gold that's common among vintage pieces, the jewelry has a subtle, matte sheen. The collection includes earrings, rings, bracelets, and necklaces and ranges from $100 to $1,000. Engraved heart pendant with diamond, shown here, is $405.

► **ME & RO**
239 Elizabeth Street/917-237-9215

► **BERGDORF GOODMAN**
754 Fifth Avenue, at 58th Street
212-872-2518

Getting married? **New York Weddings** can help. More than 600 sources for planning your big day and tips to help guide you along the way. On sale at newsstands now. To order a copy, call 800-544-6748 ($5.99 plus $2 shipping and handling).

What you need to know

About® New York

spas.about.com
Discover the best spas at the right prices

wine.about.com
Learn which cabernet or chardonnay to order

travel.about.com
Plan a weekend getaway

exercise.about.com
Get fit with the latest workout trends

Join us online at About.com, where hundreds of experienced Guides provide the resources you need to explore your passions. Arrange a country escape with Elizabeth Arneson, your Guide to Bed & Breakfasts, or customize a 30-minute fat burning program with Exercise Guide, Paige Waehner. Whatever your passion, About.com has what you need to know.

SUIT YOURSELF: From left, trunks from Abercrombie, American Eagle, Tommy Hilfiger, Old Navy, and Nautica.

Trunk Show

Dive right in: These suits will stand up to the surf—and stand out in a sea of same-olds.

SWIMMERS: ON YOUR marks, get set—go take a good look at your beloved old swim trunks. If last summer's tiny tears are on the verge of turning into full-fledged holes, it's time to restock. Whether you're a bona fide surfer dude heading to the waves or just a weekend wader, we've narrowed your search to five suits that are guaranteed to make a splash this season.

Abercrombie & Fitch's surfer shorts come with two front pockets—great for sunblock or a locker key ($39.50). For a splashier look, try **Old Navy**'s flower-power board shorts ($16.50), available in an array of colors. Food on your clothes isn't necessarily the sign of a slob: **Tommy Hilfiger**'s lobster-print trunks are some of the coolest we've seen ($45 at Lord & Taylor). For a more classic look, try **American Eagle Outfitters**' two-tone version ($30) or **Nautica**'s orange ones ($38.50 at Lord & Taylor, Macy's, and Nautica).

Abercrombie & Fitch, 199 Water St. (212-809-9000); American Eagle Outfitters, 89 South Street Seaport (212-571-5354); Nautica, 50 Rockefeller Plaza (212-664-9594); Old Navy (for store locations, call 800-OLDNAVY or check oldnavy.com).

Picks of the Week

Sales beginning from Wednesday, May 22, through Tuesday, May 28.

Kidding Around has designer children's wear from Baby Lulu, Chevignon, Confetti, and others for 25 percent off ($18 to $125). 60 W. 15th St. (212-645-6337); A.E., M.C., V.; 5/22-5/31 (10-7); 5/26 (11-6).

Matt Murphy has designed accessories for Lagerfeld Gallery this past season, and now you can snatch up Murphy's own collection of supple leather handbags (sold at Onward Soho) for 40 percent off ($85 to $300). 34 E. 20th St., third fl. (800-434-6900); cash only; 5/23-5/24 (11-7).

Sharagano's pint-size boutique has stretch jeans, hippie-chic blouses, and more for 30 to 80 percent off; low-waisted pants were $175 and are now $99. 529 Broadway, near Prince St. (212-941-7086), and the Roosevelt Field Mall, Garden City, Long Island (516-742-7477); A.E., M.C., V.; through 5/31 (10-9); 5/26 (11-7).

Henri Bendel's annual sale of its signature brown-and-white cosmetics bags means all kinds of makeup pouches and travel kits for up to 30 percent off ($19.60 to $44). 712 Fifth Ave., at 56th St. (212-247-1100); A.E., M.C., V.; through 6/1 (10-7); 5/23, 5/30 (10-8); 5/26 (noon-6).

Skinceuticals and **MD Formulations** professional-caliber skin-care products (usually from $55) are 20 percent off—ditto for permanent hair-reduction and microdermabrasion treatments (usually from $150). Completely Bare, 764 Madison Ave., near 65th St., Ste. 3R (212-717-9300); M.C., V.; 5/22-6/5 (10-9); 5/24, 5/31 (10-7); 5/25, 6/1 (10-6). AJA MANGUM

SIGN UP! We'll e-mail you a new Best Bet and sale alert daily. Go to nymetro.com/signup.

PHOTOGRAPHED BY ANDREW MCCAUL.

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

FOLLOW THE MONEY: Angela Lindvall in *CQ.*

MOVIES

CQ

Roman Coppola—son of Francis Ford—makes his directorial debut with this surprisingly lighthearted comedy set in 1969. Jeremy Davies stars as an idealistic filmmaker who loves Truffaut but unwittingly gets bogged down making a shoddy sci-fi picture. Angela Lindvall co-stars. **(Opens May 24; see interview, page 56.)**

THEATER

House and Garden

John Tillinger directs Alan Ayckbourn's latest, and it's mighty odd—two plays performed simultaneously in two neighboring theaters, for which actors *run* back and forth between plots and stages. Watch 'em scramble, over two nights. **(Opens May 21; see listing, page 59.)**

NIGHTLIFE

The Vines

This Australian four-piece is already garnering comparisons to Nirvana—overzealous critics are even touting them as the saviors of rock (wasn't that the Strokes?). Judge for yourself as they play selections from their upcoming album, *Highly Evolved.* **(May 23 at Mercury Lounge; see listing, page 80.)**

DANCE

25 Years of DanceAfrica

One of the U.S.'s largest assemblages of African dancers and artists, the annual festival includes the work of eight companies, films, spoken word, and an African-and-Cuban-sculpture garden. **(Begins May 24 at BAM; see listing, page 77.)**

RESTAURANTS

Jimmy's Downtown

Eagerly awaited and delayed for months, Jimmy Rodriguez's sleek SoHo-style sequel to Jimmy's Uptown and Jimmy's Bronx Café finally makes its debut. Start an office pool: How soon will Derek Jeter be spotted here by "Page Six"? **(400 East 57th Street; 212-486-6400.)**

BOOKS

Republic of Dreams: Greenwich Village, The American Bohemia, 1910–1960

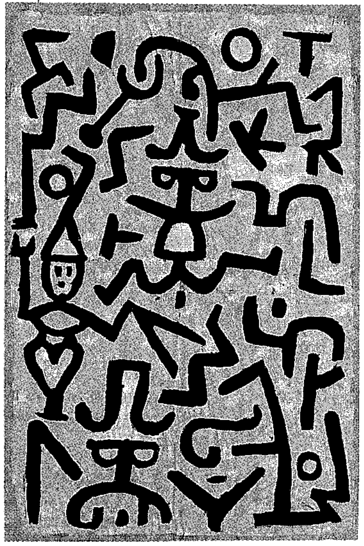
When the beloved *Village Voice* writer and editor Ross Wetzsteon died in 1998, he had completed his great social history of Greenwich Village. Packed with stories about the likes of Djuna Barnes and Joe Gould, it's full of love for the vanishing Village culture. **(Simon & Schuster; $35; in bookstores now.)**

ART

Klee's Best

The Metropolitan Museum's exhibit centers on the turning point of Paul Klee's life—a two-week visit to Tunisia that awakened his sense of color. Expect a few rare watercolors interspersed with his bigger, bolder work. **(Opens May 24; see listing, page 66.)**

FUNNY PAPERS: Paul Klee's *Comedians' Handbill,* 1938, at the Metropolitan.



TOP five

Memorial Day Play

Slip on those flip-flops for one of these summery festivities. And hey, grab a beer—you've got Monday off.

1. Harlem Meer Performance Festival

What's better than music in the park? *Free* music in the park. Bring a blanket, and kick off the festival (it runs through July 7) with the percussionists of the Spirit Ensemble. **(Charles A. Dana Discovery Center, 110th Street and Lenox Avenue; May 26 at 4 P.M.; 212-860-1370.)**

2. Fleet Week

Don red, white, and blue for the Parade of Ships, and greet the 6,000 sailors and Marines flooding into town. On Sunday at 2 P.M., watch the Marine Corps simulate a raid on Pier 86. **(Intrepid Sea-Air-Space Museum, Twelfth Avenue at 46th Street; May 22–28; visit fleetweek.navy.mil/index.htm.)**

3. South Street Seaport

Pier 17 hosts four days and nights of outdoor concerts and street performers. Saturday from 4 to 6 P.M., catch the funky, folksy rock band New Blood Revival, or check the Website for the full program. **(May 24–27; call 212-SEAPORT or visit www.southstreet-seaport.com.)**

4. Haitian Day Parade

Enjoy a day of Caribbean art, steel bands, and dance—and though there's no food at the parade, you can always slip into one of the Haitian restaurants lining the route. **(Nostrand Avenue from Empire Boulevard to Foster Avenue, Brooklyn; May 26, 10 A.M.–7 P.M.)**

5. New York Philharmonic

Cap off the weekend with a euphoric performance of Mahler's Symphony No. 1 at the Cathedral Church of St. John the Divine. Free tickets will be handed out at about 6:15 P.M. **(Amsterdam Avenue at 112th Street; May 27 at 8 P.M.; call 212-662-2133 for info.)** LAUREN DECARLO

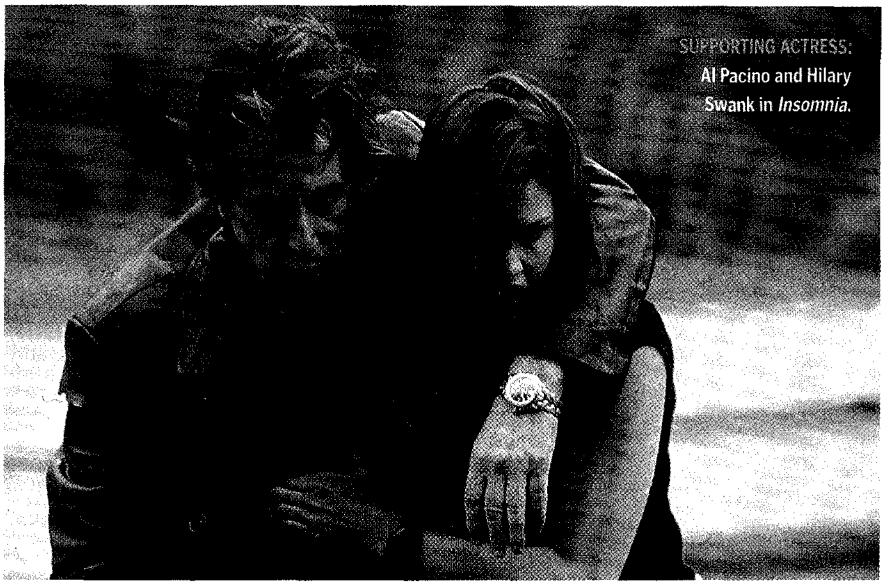
PHOTOGRAPHS: FROM TOP, JOHN PAUL KIEFFER; ©2002 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/VG BILD-KUNST, BONN.

PETER RAINER

Northern Exposure

Al Pacino works around the clock to keep *Insomnia's* by-the-book plot from putting you to sleep. In *Late Marriage,* the sex scenes are dangerously real.

WITH HIS GRAVE EYES and long face, Al Pacino doesn't need to feign sleeplessness in **Insomnia.** He looks here pretty much the way he always does—hungover with turmoil. And yet, no matter how how familiar he may seem, Pacino always manages to wrest a few new variations on that sodden, blasted ferocity of his. He's one of the few major stars from the seventies who still seems invigorated by acting, eager for new dares. He's game.



SUPPORTING ACTRESS: Al Pacino and Hilary Swank in *Insomnia.*

The best thing about *Insomnia* is that despite director Christopher Nolan's soft spot for moody-blues obfuscation, he has the good sense to keep his star in practically every shot. Pacino plays Will Dormer, an LAPD detective who, along with his partner, Hap (Martin Donovan), is investigating the murder of a 17-year-old girl in a small Alaska town. It's the land of the midnight sun, and Will can't adjust to the constant daylight. He tapes shut the bedroom windows of his lodge, but the light, incriminating and merciless, seeps in anyway. Unlike most fancy visual metaphors in movies, this one actually resonates: The sunshine is a searchlight exposing Will's rapidly blooming unease.

Although basically good cops, Will and his partner have each been implicated by Internal Affairs in some dirty business back in L.A. (They're on temporary loan to Alaska in order to escape the heat.) When Hap reveals that he intends to cooperate with the investigation, Will turns on him. Hap's subsequent fate in the Alaskan wilds leads Will into an ever-expanding moral twilight zone in which the prime suspect in the local murder, a reclusive pulp detective novelist named Walter Finch (Robin Williams), offers Will a way out of his quandary—for a price. He must decide what he's willing to live with, how much taint he can stomach. It's the standard film noir hero's dilemma. (*Insomnia* is a noir with the lights turned on.)

Insomnia
Directed by Christopher Nolan; starring Al Pacino, Robin Williams, Hilary Swank.

Late Marriage
Directed by Dover Kosashvili; starring Lior Ashkenazi and Ronit Elkabetz.
See Movies listings for details.

I didn't think Nolan's last film, *Memento,* was all *that* great—puzzle movies aren't really my thing—but at least it made you constantly reexamine what you were watching. (Even if what you were watching, told straightforwardly, was fairly conventional.) *Insomnia,* remade from an acclaimed 1997 Norwegian film of the same name starring Stellan Skarsgård, is more routine: a portentous police procedural in the great outdoors, complete with the rookie cop with a hunch (Hilary Swank), the sexy and seen-it-all woman who manages the lodge and feels Will's pain (Maura Tierney), and, of course, the murderer who cozies up to Will and tells him conspiratorially "We need each other." Aside from the pristine setting, there isn't much that's fresh about any of this, and after a while, once you realize Nolan isn't going to be throwing many curves, the bleariness in Will's eyes begins to match our own. Even the offbeat casting of Williams as an unregenerate bad guy isn't such a big deal. "I'm not who you think I am," he tells Will, when it's clear all along that he is exactly who Will thinks he is. Williams is on a public crusade right now to expunge his inner Patch Adams, and I can only applaud him for that, but it will take more than a reasonably effective rendition of a bogeyman to scrape away the treacle. Pacino is the real reason to see this film: He may be playing a character who is slogged by sleep deprivation, but his talent, as always, is wide awake.

Late Marriage, AN ISRAELI MOVIE WRITTEN and directed by Dover Kosashvili, has perhaps the most languidly realistic sex scene I've ever seen in a movie. Set in Tel Aviv, it's about a star-crossed affair between a handsome 31-year-old bachelor, Zaza (Lior Ashkenazi), the son of old-world Georgian émigrés, and a slightly older Moroccan divorcée, Judith (Ronit Elkabetz), who has a 6-year-old daughter who dotes on him. Zaza's extended family is busy trying to match him up with prospective virginal young brides, but he's more interested in sneaking off to Judith's. (In Georgian fam-

PHOTOGRAPH BY ROB MCEWAN.

ily tradition, there are few things worse than a young bachelor marrying an older divorcée.) Judith and Zaza's extended bedroom sequence—it lasts about a third of the movie—is so intimate and sensual and funny and psychologically self-revealing that it makes most of what passes for sex in the movies look like cheap hysterics. There is nothing hyperbolic in what we see, and yet the lives of Judith and Zaza seem to be fully expressed in their coupling. The sequence is so good that the inevitable downturn following their enforced breakup is tragic: Zaza in the end is bereft not only of his soul mate but of his soul.

OSCAR WILDE'S **The Importance of Being Earnest** is such a perfectly conjoined comic creation that it's practically tamperproof. Still, there are better ways and worse ways of performing it. The best approach is to treat the high witticisms with the utmost seriousness; the worst is to broaden everything until, as is the case with the new film version directed by Oliver Parker, you have a rampaging yukfest. The first-rate cast includes Colin Firth as Jack, Rupert Everett as Algy, Judi Dench as Lady Bracknell, Tom Wilkinson as Dr. Chasuble, Reese Witherspoon as Cecily, Frances O'Connor as Gwendolen, and Anna Massey as Miss Prism, and for the most part their line readings can't be faulted. But Parker interpolates chase scenes through the streets of London along with fantasy sequences and ditties. He "opens up" a play that was perfectly wonderful closed down. Wilde subtitled his masterpiece "A Trivial Comedy for Serious People." This movie seems intent on being a trivial comedy for trivial people.

Spirit: Stallion of the Cimarron COMBINES traditional and computer animation to tell the story of a wild mustang whose adventures with the cavalry, with Native Americans, and with railroad builders are meant to guide us through the changing landscape of the Old West. I'm surprised Ken Burns never thought of this. The horses don't speak on-camera, but Spirit's narration comes to us courtesy of Matt Damon, who, having played a horse's ass in some of his earlier movies, perhaps thought it wise to inhabit the entire nag this time around. In the past few years, feature animation has become such a marvelous playground for comedy that the dully accomplished *Spirit*, which is filled with anthems to fortitude designed for civic-minded preteens, seems like a full step backward. Its soggy inspirationalism is enough to make you whinny. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

New York has 40,765 stores.

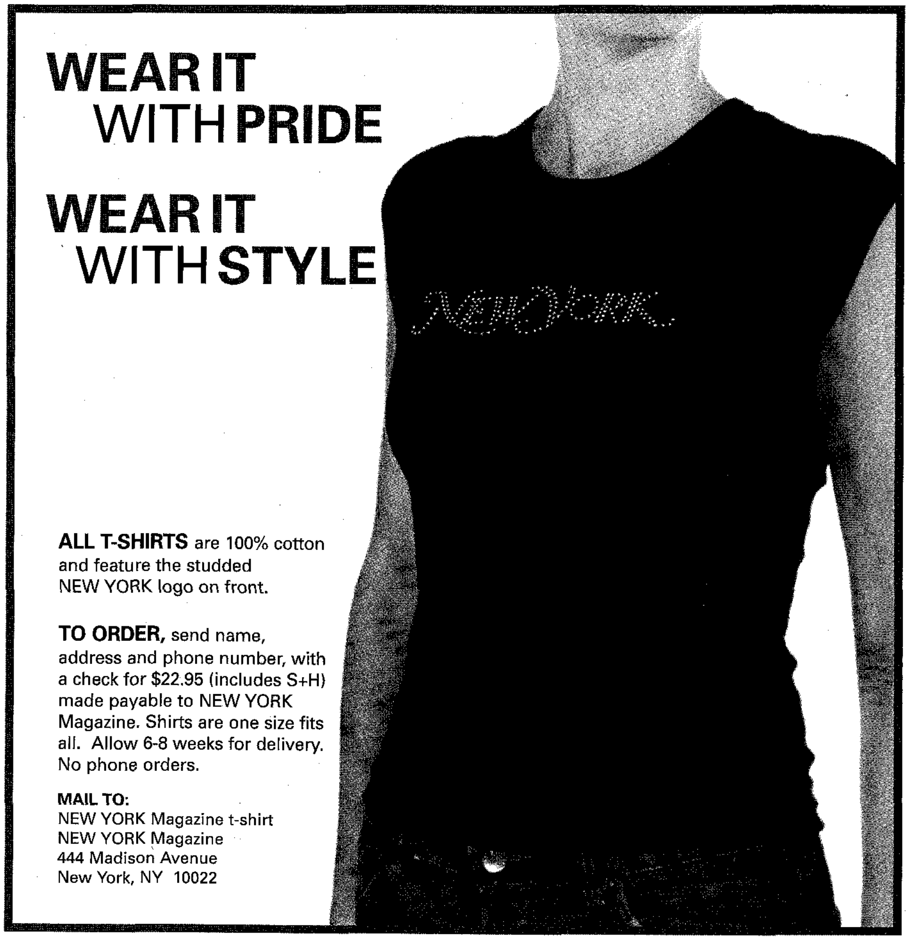
Find the best ones on New York Metro.

- Over 1,500 stores – shoes to sofas
- Best Bets Daily
- Sales & Bargains
- Full Frontal Fashion Daily Zipper featuring Sample Sales & Style News

Go to www.newyorkmetro.com

NEW YORK metro

It's a big city. You could use a little help.



ALL T-SHIRTS are 100% cotton and feature the studded NEW YORK logo on front.

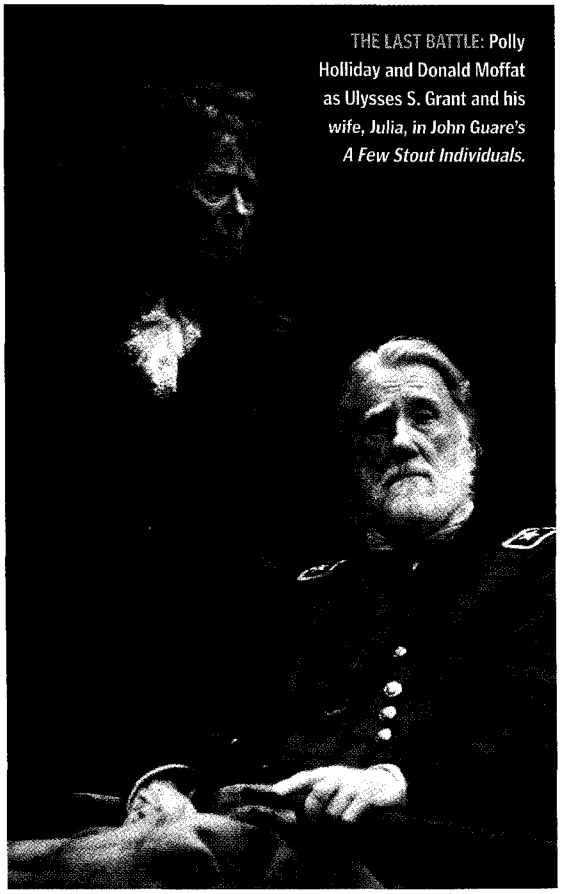
TO ORDER, send name, address and phone number, with a check for $22.95 (includes S+H) made payable to NEW YORK Magazine. Shirts are one size fits all. Allow 6-8 weeks for delivery. No phone orders.

MAIL TO:
NEW YORK Magazine t-shirt
NEW YORK Magazine
444 Madison Avenue
New York, NY 10022

Wishes Granted

In a bristling new play, John Guare finds only one degree of separation between U.S. Grant and the Emperor of Japan; Stephen Sondheim's Demon Barber returns, fleet and haunting as ever.

AH, THE BLESSING AND CURSE of an overactive imagination, not merely teeming but positively unbridled. This is what John Guare has, and rarely a way of reining it in. Take his latest, **A Few Stout Individuals**, which derives its title from Emerson's dictum that history is "no more than the biographies of a few stout individuals" (Emerson actually calls them a few "stout and earnest persons"). An interesting idea, even if it does not perspicuously apply to Guare's play, which concerns not the exploits of a handful of heroes but the difficulties of getting Ulysses S. Grant to finish writing his memoirs before the cancer in his throat finished him off.



THE LAST BATTLE: Polly Holliday and Donald Moffat as Ulysses S. Grant and his wife, Julia, in John Guare's *A Few Stout Individuals.*

We have here Samuel Clemens, a.k.a. Mark Twain, trying, qua publisher, to extract an important historical document from the dying and rambling Grant. In this he is aided or obstructed by Mrs. Grant (by that time quite stout, though played by Polly Holliday, who distinctly is not); Grant's secretary and rival historian, Adam Badeau; two Grant sons (the prodigal Buck and slightly better Fred); the snobbish Grant daughter, Nell; and Grant's former soldier and current valet, Harrison, who is black.

A Few Stout Individuals
By John Guare, staged by Michael Greif.
See Theater listings for details.

Sweeney Todd
Revival of the Stephen Sondheim–Hugh Wheeler musical at the Kennedy Center.

Out of such help and hindrances, a lesser but more disciplined dramatist could have fashioned a perfectly actable play. Not good enough for Guare, however: He must bring in the phantoms of the young Emperor and Empress of Japan, who had granted the traveling Grants their hospitality; also the famous opera diva Adelina Patti, fawning and warbling; and a salesman hawking a hair-growing tonic. Annoyingly, the Japanese ghosts converse with the living people, who, except for Grant, are unable to hear them and say some of the same things immediately after the phantoms, creating a running—and ruinous—echo.

There are some pawky and pointed lines of dialogue, and some arresting visual effects as the Grants' financial problems, their family tribulations, disquisitions about Clemens's writing, bloody battle memories by Harrison, contrastings of American and Japanese ways, Patti's song interludes, etc., etc., cluster, some more, some less appropriately, around the central problem. There is an uneasy sense of Guare's having bitten off more than he or we can chew, and Grant and the Emperor's mutual-admiration society, after the nth repetition that they are the two most powerful men in the world, requires stout stomachs from the audience.

Michael Greif's turbulent staging is doubtless what Guare calls for; Allen Moyer's set, Gabriel Berry's costumes, Jim Vermeulen's lighting, and David Van Tieghem's music contribute handsomely. The acting is consistently competent, with Donald Moffat dutifully imploding as the largely speech-bereft Grant, William Sadler offering an amusingly exasperated Clemens, and only Amy Hohn more irritating than Nell Grant need be.

What Guare should especially resist is cheap gags such as a sculptor's wishing to show off his bust of Grant and sticking his person or head in from next door every few minutes to ask "Is it time?" only to be chased out by Clemens's "Not yet." Would that Guare's latter-day attempts at matching his early successes did not elicit a similar response from us.

THE KENNEDY CENTER'S SONDHEIM CELEBRAtion, comprising six Stephen Sondheim revivals this spring and summer, opened auspiciously with **Sweeney Todd**. The director, Christopher Ashley, sagely refrains from trying to rethink what could best be left alone, and offers a faithful but not slavish re-creation of the original 1979 production. This is immediately apparent from Derek McLane's scenery, which in a slightly less grandiose but every bit as atmospheric way recaptures the effect of Eugene Lee's at once massive and threatening Industrial Age prototype. And Howell Binkley's lights, with their hell-fire reds and poisonous greens, their lavish but not profligate spotlighting, achieve a complementary excitement.

Sweeney Todd itself is, like *Porgy and Bess*, one of those rare works equally at

PHOTOGRAPH BY SUSAN JOHANN.

RAZOR WIT: Brian Stokes Mitchell as Sweeney Todd at the Kennedy Center.

home in a Broadway-style theater and an opera house. The music is complex and demanding, and, as artfully orchestrated by Jonathan Tunick, improves with repeated hearing and habituation to its sophisticated procedures. The presence of what might be called Sondheimisms in the music, with its characteristically ingenious lyrics, is perfectly appropriate; every composer of note has hallmarks or thumbprints bespeaking his distinctive personality.

Most impressive among the generally irreproachable casting is Brian Stokes Mitchell in the title role. He has steadily grown over the years, reaching his apogee in the Encores! *Carnival*, and accruing corroborative luster as the Demon Barber. His Sweeney is arresting, ominous, darkly humorous, and scary in just the right proportions, and, in the end, thoroughly moving. The wonderful Christine Baranski gets all the comedy out of Mrs. Lovett but has yet to grow into the maternal aspect of the character, which she surely will. There is fine work from Hugh Panaro (Anthony) and Celia Keenan-Bolger (Johanna), and sundry others. Although good, Walter Charles lacks the creepiness of the original Judge Turpin, Edmund Lyndeck, and Mary Beth Peil cannot quite equal the ravaged craziness of Merle Louise's original Beggar Woman.

The large ensemble and the solid orchestra, under Larry Blank's baton, function meticulously (although some initial imbalance in the sound on opening night took a while to be ironed out). The beauty of it all is that neither a limited budget nor a skimpy rehearsal period detracted a jot from the occasion's powerful and memorable impact. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

---

cue

DANCE TOBI TOBIAS

Heir Craft

Martha Graham's company revisits her work for one thrilling night; postmodernism fails an Israeli choreographer.

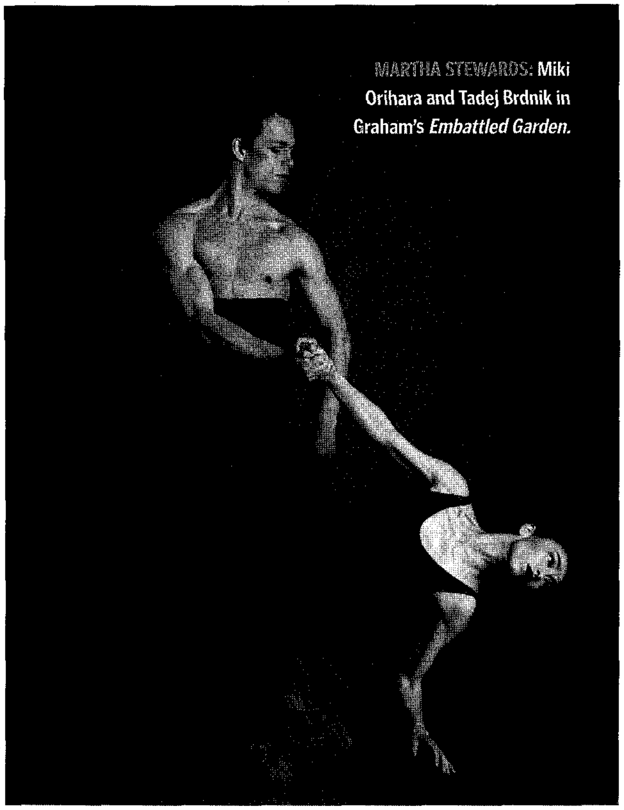
While the courts deliberate on the tangled web that is the ownership of Martha Graham's dances, the late great choreographer's company gave a heartening one-night-only show at the City Center that demonstrated its moral—if not legal—right to this heritage. It proved—does the issue really need proving once again?—that a distinctive dance technique and the works created with it must be passed, without significant lapses in time, from body to body, from one generation of performing artists to the next, if the material is to retain its vitality and authenticity.

Indisputably Martha Graham
At the City Center.

Batsheva Dance Company
Naharin's Virus, choreographed by Ohad Naharin; at BAM.

Cannily titled **Indisputably Martha Graham**, the program of landmark Graham works dating from 1936 to 1981 was performed by the present company, the junior company, and advanced students from the company's thriving academy. The choreography was staged and coached by a bevy of artists intrinsic to the evolution of Graham's achievement. The seniors, onstage and behind the scenes, had danced under Graham herself, several at the height of Graham's powers. The youngest participants—ferociously schooled and ardent, as the great lady would have wished—were mere children when she died in 1991.

The works on view were stunning illustrations of the world according to Graham. *Night Journey* puts a powerful woman at the center of events conventionally recounted from the male perspective. Graham—who created leading roles for herself so that she "would have something to dance"—makes it the tragedy of Jocasta, with Oedipus not even an equal partner but more of a necessary instrument in her fate. *Seraphic Dialogue* embodies Joan of Arc as a multifaceted female hero: maiden, warrior, martyr, and, most important, all three in one. (An added attraction of this work is the most brilliant set ever created for a dance—a skeletal cathedral constructed from slender, gleaming brass rods by the sculptor Isamu Noguchi, who often put his genius in the service of Graham's.)



MARTHA STEWARDS: Miki Orihara and Tadej Brdnik in Graham's *Embattled Garden.*

PHOTOGRAPHS: FROM TOP, JOAN MARCUS; JOHN DEANE.

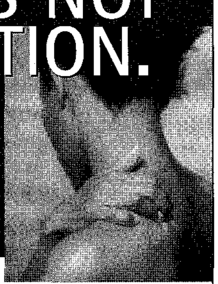
JOE HENSON

THERE ARE 500 "PLASTIC SURGEONS" IN NEW YORK
How do you choose?

DENISE THOMAS
COSMETIC SURGERY CONSULTANT

With 20 years experience, Denise Thomas can be your personal shopper, answer your questions and recommend the best Board Certified Plastic Surgeons to meet your needs and your budget.

(212) 734-0233
www.denisethomas.com



PAIN IS NOT AN OPTION.

Against our physicians, physical therapists, medical massage therapists, acupuncturists and chiropractors, pain doesn't stand a chance.

We provide comprehensive diagnostics and treatment for everyday aches and pains, headache, neck pain, low back pain, herniated disks, sciatica, numbness and tingling, sports-related injuries, and musculoskeletal disorders.

Beauty Secrets Readers Exclusive

$20.02 Includes Consult and Medical Massage - - You'll love the way your feel--

call Deanna for details at ext. 101 and mention code BS2002

- SAME DAY/EVENING APPOINTMENTS AVAILABLE
- MOST INSURANCE PLANS ACCEPTED

SPINE AND SPORTS MEDICINE
MADISON AVENUE

275 Madison Avenue (at 40th St.), Suite 1611
877.986.3888 *toll free* 212.986.3888
www.spineandsports.com

Embattled Garden revealed the choreographer's rarely displayed wicked wit, with Adam, Eve, the siren Lilith, and a Stranger with a snakelike air deploying themselves variously in a *ménage à quatre*. "Conversation of Lovers," from *Acts of Light*, admittedly a weaker piece, served as a reminder that Graham's delight in physical passion remained undiminished in the course of her long physical and creative decline. The early "Steps in the Street" segment of *Chronicle* made it clear that this artist's singular gifts were evident from the start. Predating Graham's admission of the curve into her revolutionary ideas about the body in space, it uses unremittingly flat, angular architecture to make you feel you've been shot through the heart.

The performing style on display came as a surprise. The over-the-top emoting that had increasingly characterized the company's approach in the past several decades—until it looked like self-parody—had been wiped away. The dancing and acting were measured, tempered, almost calm. True, some dramatic impact was sacrificed, but there was a compensating gain: a clearer view of the choreography. (It wasn't, after all, mere anguished writhing, as veteran viewers had come to fear, even about works they had once greatly admired and thrilled to.) This less emphatic, more thoughtful manner is a wise choice at a time when the company no longer commands stars of genuine diva power. If it survives this difficult period in its history—the concert was certainly a positive omen—it may once again breed performers made for that Graham specialty, ecstatic expression.

Meanwhile, I'm looking forward to the troupe's planned engagement at the Joyce in January, where I hope to see the remarkable Elizabeth Auclair (a member of the middle generation) as the immolated Joan melt from the stake into St. Michael's arms and, twenty minutes later, play a Lilith who's the epitome of sardonic, conniving glamour.

FOR PUBLICITY PURPOSES, MUCH HAS BEEN made of the fact that *Naharin's Virus*, created by the Israeli choreographer Ohad Naharin for his **Batsheva Dance Company**, uses music by the Arab-Israeli composer Habib Alla Jamal. Actually, the 75-minute dance, seen recently at BAM, coopts only a bit of this engaging material, which is rooted in Arabic folk melodies—along with gleanings from Samuel Barber et al. And although Naharin speaks out publicly for détente in the Arab-Israeli conflict, opposing the current stance of his government, the suggestions of political comment in *Virus* lie largely in the imagination of the beholder.

Naharin's piece looks to me like an attempt to make a grand-scale artistic impression, capitalizing on the taste prevalent in European dance for chic, highly theatrical portrayals of the ostensible social malaise of our time—personal, rather than political, alienation and hostility. His production, a cousin to work by Pina Bausch and William Forsythe (who contributes to the Batsheva repertoire), is stunning, in both senses of the word. Like most work in the genre, it is also fairly hollow.

Virus is peopled by sixteen bodies sheathed in second-skin costumes and ghostly makeup that suggest the resurrected dead. Their main prop is a black wall that looms way over their heads and stretches horizontally across the void of the stage. Intermittently, they use it as a chalkboard, crash into it full-tilt, and hang limp from it, as if murdered in flight. The movement Naharin has designed for them alternates between aimless-looking slow motion and percussive, even convulsive attacks on space, between tiny solo ventures and near-robotic communal engagement. From time to time, the dancers utter unintelligible cries or "share" with us tales from their childhood (see Bausch). At other moments, their activities are portentously formalistic (see Forsythe). Lurking behind these pointless borrowings is the burly, fluid movement that once made Naharin's choreography pleasurable and distinctive.

Central to the piece is a dancer's reciting from atop the wall a chunk of Peter Handke's *Offending the Audience*. This absurdist play was in its day (the mid-sixties) an earnest, perhaps neo-Pirandellian attempt to subvert traditional theatrical conventions. Today, its original purpose seems merely quaint, as does the string of epithets by which the audience is addressed at its climax. Nothing in Naharin's choreography reveals why he fixed on this text, and at the height of the insults, he has his dancers droning something unintelligible, as if to obscure any particular insult that still might contain a personal sting—for instance, "dirty Jew." I suspect Naharin's heart—that of a humanist, to judge from his earlier work—is not in the numbed worldview postmodernism requires. Pretending to this fashionable attitude certainly hasn't served his art. ■

Tobi Tobias's reviews can be read at nymetro.com/archive/tobias.

The Rich *Are* Different

Neve Campbell is a luminous foil to the disintegrating F. Scott Fitzgerald of Jeremy Irons in *Last Call,* but it's Sissy Spacek's ghostly Zelda who sees right through him.

PERFECT STUDENT: Irons, as F. Scott Fitzgerald, and Campbell, as Frances Kroll, his secretary, in Showtime's *Last Call.*

THOSE OF YOU WHO REMEMBER the literary criticism of Philip Rahv only from the anti-Stalinist pages of *Partisan Review* may be amused by his review of F. Scott Fitzgerald's *Tender Is the Night* in the *Daily Worker* in 1934. While Rahv understood the novel to be "a fearful indictment of the moneyed aristocracy," he accused Fitzgerald of still loving his corrupt characters—of continuing "to caress them with soft words." To the novelist on the Riviera, firebrand Rahv issued a warning: "You can't hide from a hurricane under a beach umbrella."

I was reminded of Rahv's review early on in **Last Call**, an engaging footnote to the history of American literature based on Frances Kroll Ring's 1985 memoir, to which director-screenwriter Henry Bromell adds a ghost. At the age of 23 in 1939, Frances Kroll (Neve Campbell) is hired by Scott Fitzgerald (Jeremy Irons) as a secretary. She immediately reads all his novels, and then wants to know how come, in *Tender Is the Night*, Dick Diver always feels so much like an outsider. Without even pausing to think about it, F. Scott replies: "Because he isn't rich." Rahv was right. Fitzgerald spent too much time brooding about the special grace of the rich, as if they weren't just peasants with beach umbrellas. It was a preoccupation as disabling as the booze, about which we also hear a lot in *Last Call.*

Do you know that F. Scott—fresh out of screenwriting gigs, hard put to pay for his wife, Zelda, in a hospital and his daughter, Scottie, at Vassar, quarreling with sometime mistress Sheilah Graham, trying to abstain from gin—actually dictated what we have of *The Last Tycoon* to his secretary? If this is so, there must surely be a Ph.D. thesis somewhere comparing the spoken-word styles of late Fitzgerald and late Henry James (*The Golden Bowl*). And even if it isn't so, saying that it is allows us to watch a rapt Campbell listening to wonderful prose. She is the perfect student of a dying master, smitten but not stupid, serious with a transfiguring grin, resentful of his criticisms of her own writing yet knowing deep down that he's right. They quote poetry at each other. They eat fudge together in the kitchen. She doesn't scream once.

Last Call
Saturday, May 25;
8 to 9:45 P.M.; Showtime.

Damaged Care
Sunday, May 26;
8 to 10 P.M.; Showtime.

Besides which, Frances is conveniently Jewish, the daughter of a Russian émigré, permitting Scott to flesh out his understanding of Monroe Stahr, the *Tycoon* character based on Irving Thalberg. And I have to say that Irons is an excellent, if an unlikely, Fitzgerald, with just the right amount of frayed charm and damaged curiosity. When he is drinking, a ghostly Zelda appears to tease and taunt him. Since this ghost is played by Sissy Spacek, a wee bit overdoing her Alabama accent as Irons underplays his nasal English, we are treated to some period acting to go along with the period music and the period cars. Even Natalie Radford's Sheilah Graham gets to show off as someone more substantial than the guttersnipe we get in the biographies. I've liked her ever since *Beloved Infidel.* She had the sort the sass he could have used much more of.

But he was no better a custodian of his body than he was of his talent. Frances Kroll seems to have seen to the publication of the unfinished *Last Tycoon,* perhaps not the triumph several critics suggest, certainly not in a class with *Gatsby,* but still something heroic. We should be as grateful for her perseverance as for the memoir that inspired Henry Bromell to make his movie. Nostalgia, to be sure—but nostalgia was the very stuff of Fitzgerald's romantic poetry, and why we read him.

Damaged Care (THE PLAY, OF COURSE, IS ON "managed care") is likewise based on a true story: that of Dr. Linda Peeno (Laura Dern), who actually worked for two HMOs until deciding she had to join the other side before she lost any more patients. This is the TV movie in high agitprop dudgeon and social-worker mode, my favorite of its several oldest forms. Dern is repeatedly

PHOTOGRAPH BY KEN WORONER/SHOWTIME.

flabbergasted by what guys in suits will do to avoid paying for decent health care. Adam Arkin, Regina King, and Diane Ladd are on her side, but her own doctor husband, James LeGros, isn't.

- **Teletubbies Get Up & Go!** (MAY 22; 10:30 to 11 A.M.; Channel 13) celebrates the second annual Teletubbies Exercise Day by encouraging preschoolers everywhere to run around like Tinky Winky, Laa-Laa, Dipsy, and Po.

- **In Memoriam: New York City, 9/11/01** (May 26; 9 to 10:05 P.M.; HBO) features quite a lot of the former mayor and many members of his office staff. But the program also synthesizes footage from dozens of different sources, professional and amateur, to give us back the whole horrific day in a single hour that will reopen every wound.

- **Vietnam Passage: Journeys From War to Peace** (May 26; 10:30 to 11:30 P.M.; Channel 13) sends war correspondent David Lamb of the Los Angeles *Times* back to Indochina to find out how some former acquaintances are faring—a translator adopted by a Marine colonel when he was a teenager; a former Viet Cong commando who survived prison to work now with shrimp farmers; a spy who got himself trained as a fighter pilot in Texas, only to bomb Saigon's Presidential Palace; "the Bob Dylan of Vietnam," whose songs were banned in both the North and the South. Unfailingly interesting, but maybe someday American television will visit Hanoi instead of just revisiting Saigon.

- **Price for Peace** (MAY 27; 8 TO 10 P.M.; NBC), from Steven Spielberg and Stephen Ambrose, revisits World War II and interviews American and Japanese veterans of the Pacific Theater. A strong Memorial Day program that actually includes a firsthand account of the impact of the atomic bomb on Hiroshima.

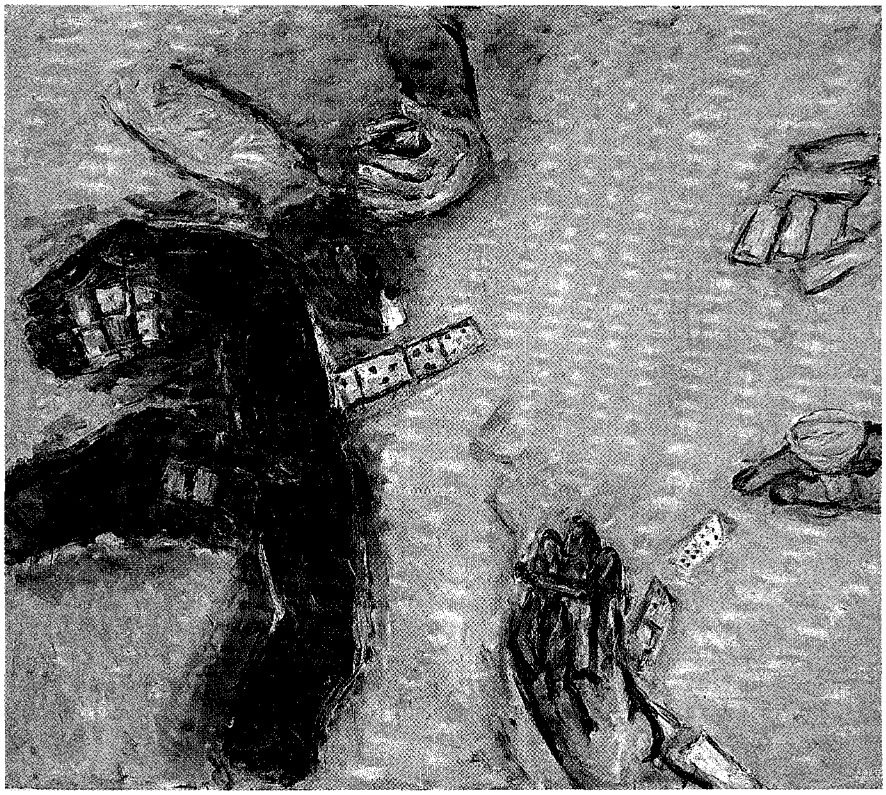
- **Founding Brothers** (MAY 27 AND 28; 9 to 11 P.M.; History Channel) lets the likes of Joseph Ellis, David McCullough, Jack Rakove, and Gordon S. Wood talk about Washington, Adams, Franklin, Hamilton, Madison, Jefferson, and Aaron Burr, who are in turn impersonated by the voices of Brian Dennehy, Peter Coyote, Hal Holbrook, Rob Lowe, James Woods, and Michael York. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

ART **MARK STEVENS**

Skin Deep

Three shows that raise questions about the nature of surfaces and the role of touch in an increasingly artificial world.



DOMINO EFFECT: Susan Rothenberg's *With Martini* (2002).

THE ASTRONAUT FLOATING IN space, attached to his ship by a thin cable, is an iconic portrait of the contemporary world. It recalls the primal image of the baby in the womb, yet it provides us with little comfort or reassurance. Instead, it inspires thrills and chills. The excitement comes from its depiction of mastery over the void, made possible by the invention of a new skin—the space suit. We are liberated from traditional constraints; we can float, play, and explore new worlds. The dread in the image stems from fear that the umbilical cord might break. Then we would float off into the nothingness of space, having literally lost "touch" with humanity.

The exhibition **Skin: Surface Substance + Design**, which opened last week at the Smithsonian Cooper-Hewitt, National Design Museum, is a provocative and original meditation upon the many new surfaces our society is creating. Like the astronaut floating in space, however, the show is at once appealing and disturbing, for these new techno-skins raise a fundamental but little-discussed issue in our society: the nature of touch and the role of the hand. The machine and now the digital age have transformed our relationship to touch, the earliest and most visceral of the senses. We may delight in the sleek, artificial, and mechanically produced, but we also fear the loss of the handmade and the close connection to the natural world that the handmade represents. Touch, a vital concern in all of the arts,

Skin: Surface Substance + Design
At the Smithsonian Cooper-Hewitt, National Design Museum; through 9/15.

PHOTOGRAPHS: THIS PAGE, COURTESY OF SPERONE WESTWATER GALLERY;

especially affects painting. And it plays a particularly telling part in the work of two well-known painters who have not exhibited in New York for several years, **Susan Rothenberg** and **Brice Marden**—now showing at, respectively, Sperone Westwater and Matthew Marks—each of whom creates a distinctive "skin" that I think offers a telling contrast with those found at the Cooper-Hewitt.

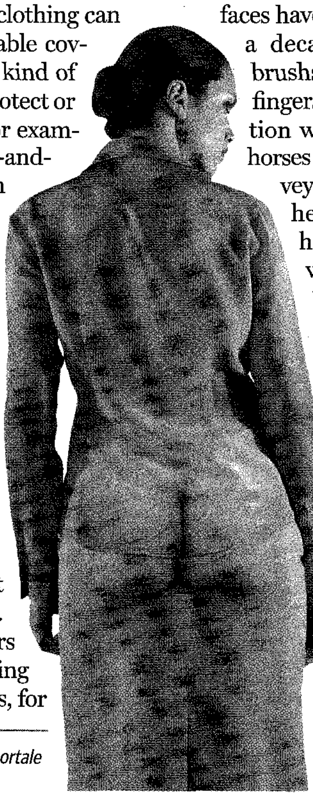
Organized by Ellen Lupton, the Cooper-Hewitt show has a forward-looking, even utopian spirit rarely seen these days; it recalls exhibits from earlier in the century that eagerly awaited the future, celebrating the marvels of modern technology. Scientists can now re-engineer the human body and endow materials with miraculous new properties. As a result, both the skin of the body and the inanimate surfaces around us seem increasingly malleable. Boundaries no longer appear fixed. The world becomes more supple and responsive.

In *Chromazone,* designed by Karim Rashid, a tabletop changes color depending upon the warmth of the hands, elbows, and arms that people rest upon it. Household objects, such as pillows, can now glow with their own inner illumination. Certain surfaces can easily be moved; a group of architects has designed a portable skyscraper. Since new materials can be bent into almost any shape while retaining strength, buildings are no longer imprisoned by the rectangle: They can become curlicues. A chair can choose its shape according to the body that sits in it. A piece of clothing can become more than a fashionable covering and serve, instead, as a kind of active supplemental skin to protect or please us. There is a jacket, for example, that is a communications-and-entertainment system, with earphones and a mike in the collar that control a built-in mobile phone and MP3 player. The artist Alba D'Urbano has designed a dress imprinted with a photograph of a nude body. You can be naked while dressed.

Although the new technologies promise to refashion the surfaces of the world, making our environment more responsive to our touch, Lupton is too clever to leave out the snake in the techno-garden. She shows some of the terrors that attend the ceaseless changing and shedding of skins. Perhaps, for example, the world will receive nothing more than a shallow face-lift, losing its soul through its emphasis on appearances. Lupton shows a video by Leora Farber of an actual face-lift that is shocking precisely because the skin looks so wet and *meaty* when compared with the razzle-dazzle of manufactured surfaces. In *Gepetto 2, Gepetto 1,* an amusing work about the fear of biotechnology, the artist Margi Geerlinks depicts a man stitching together a live nude with a sewing machine. But there are few such shadows in this show. "Skin" is an optimistic celebration of play and open-ended possibility.

Susan Rothenberg
At the Sperone Westwater gallery; through 6/1.

Brice Marden
At the Matthew Marks gallery; through 6/22.
See Art listings for details.


TRÈS CHEEK: Alba D'Urbano's *Il Sarto Immortale* (*The Immortal Tailor*) (1995–97).

THERE DOES NOT SEEM TO BE much place, in this cheerful world of surfaces, for a medium like oil painting. The subtle fleshiness of the tradition appears bound to earlier ideas of the body. In fact, many artists now make pictures that are just as shiny, artificial, and conceptual in spirit as the work displayed at the Cooper-Hewitt; in such art, any quality of touch is usually ironic. For both Susan Rothenberg and Brice Marden, however, the traditional touch of the brush remains essential. Their art is very obviously "handmade," and each artist holds on to earlier conventions of painting in a way that also speaks to the present.

Rothenberg is a kind of cave painter. She evokes the visceral beginnings, when artists first projected dreams upon a wall. Her surfaces have the peeling roughness of a decayed fresco; her urgent brushstrokes resemble callused fingers. She first attracted attention with archetypal images of horses but has more recently conveyed shadowy reflections of her life in New Mexico. In her show at Sperone Westwater's new space on West 13th Street, there are some paintings of deer, but most of the pictures suggest a mysterious game of dominoes. Typically, Rothenberg provides a few fragments of recognizable forms—a disembodied leg or hand, an outline of a nose or an ear, a dotted piece of the game. As with an ancient ritual, the meanings of this game cannot be fully grasped. The forms gather toward the edges—as if seen from the corner of the eye—isolating richly painted centers. Reality is just a flicker in the mind's cave. In Rothenberg's art, however, even light and shadow have an insistent body. The most subjective sensations must pass through the fingers. They must be felt—literally—like clay in your hand.

Marden has another kind of "touch." He evokes the end of a tradition—a period when an elegant, knowing, self-conscious artist refines what began in the rough caves. (In the catalogue essay accompanying Marden's show, Jean-Pierre Criqui quotes the artist Sherrie Levine saying, "I stopped painting because I believed that Brice Marden had made the last painting that anyone could make.") No less than Rothenberg, however, Marden founds his work on the sensations of touch. In the sinuous, ribbonlike lines of his recent paintings, he seems to follow the wandering hand wherever it leads. The lines do not describe anything particular but create a kind of idyll, an occasion for the aristocratic, carefully composed gesture; the beautifully burnished surfaces, in turn, have the subtle glow of living, breathing skin. The centerpiece of the current show is a group of paintings called the "Red Rocks" series, a reference to the evocative rocks that Chinese scholars loved to contemplate. Like those scholars, Marden is a connoisseur who finds the earthy in the aesthetic and the aesthetic in the earthy. His art is a dream of earlier hands, ranging from the ornamental swirls of the Book of Kells to the rhythmic lines of a Matisse dancer. The weaving, dancing Pollock always seems close by, too, but with his hand somewhat slowed by time—a Pollock recollected in tranquillity.

Does the handmade have a future? Is painting like Marden's and Rothenberg's just a nostalgic throwback? What's missing from such questions—and from either-or judgments—is the recognition that certain conflicts are fundamental to our culture. There is a longstanding, ongoing, and inevitable tension between the hand and the machine. It will not go away. An artist like Rothenberg establishes links to the primal that reflect a powerful contemporary longing. An artist like Marden, in turn, creates a sensual connection to tradition, which also reflects a strong contemporary desire. Both are steeped in ends and beginnings. In the future, we can expect—like the astronaut in the void—one hand to hold on to the earth and the other to seek new worlds. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

THOMAS *Continued from page 35*

with three young children—at 5 A.M. and is sitting at his desk by 6:30. Squeezing in a client dinner on most nights, he is usually home by 9:30 or so. He figures that he is on the road 130 days a year.

Why this relentless need to push himself? "If you grow up hungry, you never want to go back," Noujaim says, speaking softly. "You can't do things halfway in this job. You want to win every opportunity that you get. It's that competing that I really love."

Noujaim's outside interests are few. An American citizen now, he returns to Beirut once a year to keep his rusty Lebanese Arabic in form. He plays no golf at all, does not follow sports, and has no raft of charity boards that he sits on. He does not read books and watches little TV. He will scan *The Economist* because he feels he has to and *Car and Driver* for fun. In the end, it's all about Bear Stearns, which makes CEO and chairman Jimmy Cayne proud. "Fares is the prototype for the calling officer. He is one in 10 million," Cayne says. "He is relentless. Totally driven. He is like the Energizer Bunny—he just never stops."

"Fares Noujaim is the prototype for the calling officer," says Bear Stearns CEO Jimmy Cayne. "He is one in 10 million. He is relentless. Totally driven. He is like the Energizer Bunny—he just never stops."

Across the block on Park Avenue at JPMorgan Chase headquarters, the days are also long for Dina Dublon, Morgan's Brazilian-born chief financial officer. Hit by the double whammy of its exposure to Enron and Argentina, the bank's earnings collapsed last year, together with its stock price. Having to explain all this to a wary Wall Street was the 48-year-old Dublon. "For me personally, the stress level has been high," she says. "But I think we need to deliver performance before we can look for a higher stock price. There are many skeptics out there."

Prim and formal, Dublon sits on the edge of her chair in her spacious, sunny office off the hushed hallway of JPMorgan's executive suite. The child of Zionist parents, she emigrated to Israel from Brazil at the age of 11. She earned a degree in math and economics from Hebrew University in Jerusalem and, after working a few years as a trader on the Tel Aviv Stock Exchange, came to the U.S. with her husband. After getting a business degree from Carnegie Mellon, she snagged an entry-level trading job in the trainee program at Chemical Bank in 1981, and 21 years and three mergers later, she now presides over JPMorgan's financials.

In her current position, she is undeniably one of the more powerful women on Wall Street—a charge she takes seriously. "I do feel that I carry a responsibility beyond my professional duties," she says. "And that is to be a role model for other women and to make diversity a greater part of the executive suite." But here is the question: How does a demure foreign woman, albeit one with superior quantitative skills, survive twenty-plus years in the dog-eat-dog culture of Chemical–Manny Hanny–Chase–JPMorgan?

Maybe it's the accent, which after all these years remains thick. "I think people listen to it with a greater degree of curiosity," says Dublon. "Do they perhaps underestimate you? Could be. Maybe because I'm also a woman, I might be viewed as being less threatening."

Like the savvy trader she once was, Dublon is not above using a little leverage when the time calls for it. Still, the burdens and time pressures of her office can weigh upon her. Dublon lives in Mount Vernon with her husband, a professor turned artist (his abstract art decorates the walls of her office), and their two children.

At home, she speaks Hebrew with her husband, reads Israeli fiction for pleasure, and watches virtually no television. She is in the office at 7:30 A.M., is home by 8, and usually works another hour or so from there, to say nothing of the frequent work she does on weekends. While she does sit on the odd board and does some work for refugee women in Africa, the affairs of JPMorgan suck up most of her time. There is no time for trips to the gym. She admits to being ambitious and driven and ready for the next level professionally, but at times she wonders whether it's worth it. "There are good days and bad days. It's extremely draining," she says. "But I do not worry about job security, and I have no need for any higher monetary reward."

Nor does Vikram Pandit, Morgan Stanley's co-head of Institutional Securities. Last year, the 45-year-old native of Bombay made $7.5 million; the year before, $10.6 million. It's big money, but it's also a big responsibility that he bears: With 15,000 people worldwide reporting up to him, Pandit oversees the division that contributes over 60 percent of Morgan Stanley's $2.2 billion bottom line. Numbers like that tend to bring out a little bit of strut in a banker, but that's not the case with Pandit.

Though his large office in Morgan Stanley's flashy headquarters on Broadway is just down the hall from his boss Purcell's, it is free of the doodads that generally adorn a high-level Wall Street banker's lair. No tombstones, no framed photos on the wall of grip-and-grins with hotshots, no basketball hoop in the corner, no souvenirs from far-flung lands. Just an immaculate desk and a flat-screen monitor. "Maybe I've been spoiled," he says with a self-deprecating smile. "But I've been sheltered from the Gordon Gekko idea of Wall Street."

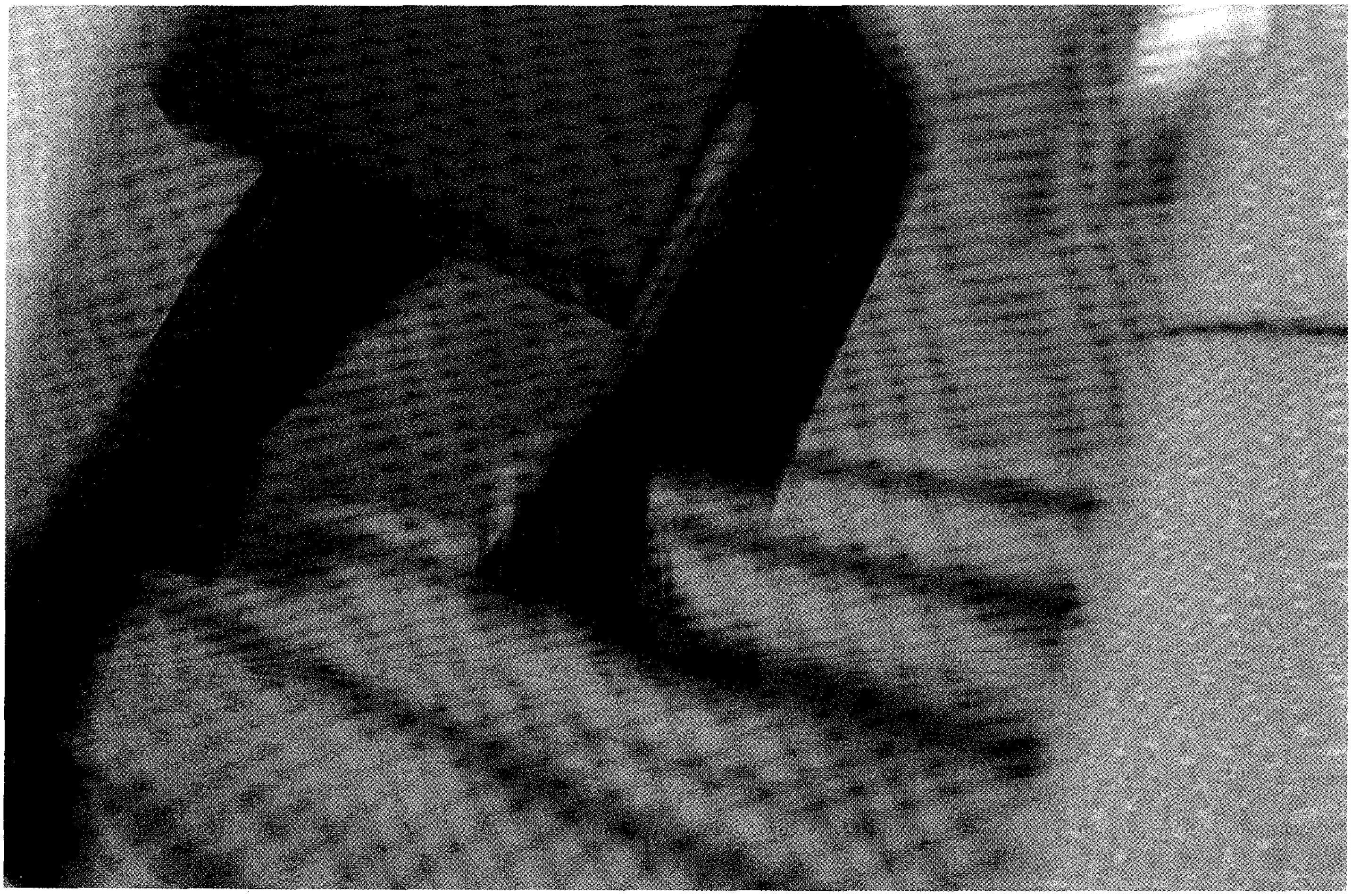
With his undergraduate degree in electrical engineering and a Ph.D. in finance from Columbia, Pandit joined Morgan Stanley in 1983 as an associate. In just seven years, he had become managing director, and by 1994 he was running the firm's equity-derivatives business. In late 2000, in the wake of a purge of old-line Morgan Stanley bankers, he was handpicked by Purcell to co-run all the firm's trading operations.

Pandit is a slight, bespectacled man who speaks in such a soft, self-effacing voice that he barely registers on a tape recorder. He is an unlikely corporate killer, which, say Morgan Stanley hands who know him well, is the secret of his success. Ph.D. smarts, his low profile, and his ability to attract powerful patrons (first Mack while he was president at Morgan Stanley, now Purcell) have been enough to send him on his way. "What attracted me to the industry was that this was a business that could be interesting and a lot of fun. But to do well, you have to put a lot of yourself into it," he says. "I have to admit there is a sense of accomplishment that comes along with it." Pandit speaks in a voice stripped of the slightest shred of ego. He speaks of the firm in place of himself. Not in the slick manner of a salesman but as someone who might very well bleed a little Morgan Stanley blue.

While Pandit's hours are long, living as he does in Manhattan, he is able to make it back most nights to put his two young children to bed. He admits to few interests outside of work. As for golf, he has tried on a number of occasions to pick it up. He has a set of irons and is a member of a club, but has for the most part given up on the charade. "I don't play golf. Period," Pandit says. "I'm sure I'd enjoy it, but I just never got good at it." ■

AMERICAN
demographics

...A Step Ahead



In this fast-paced business environment, American Demographics is the only magazine that keeps you in step with your consumer market, with reports on consumer trends for business leaders.

For more information about American Demographics, please call Greta Libbey at 212-545-3600, or visit us online at www.demographics.com

A MEDIA CENTRAL/PRIMEDIA PUBLICATION

Movies

Edited by Ben Kaplan

NEWTHISWEEK

The Back of the World
A three-part documentary about dispossessed individuals on three continents—an impoverished 11-year-old Peruvian stonecutter, a couple of Kurdish political leaders, and an inmate on death row in Texas. Compelling stuff, although the connections between the subjects aren't always clear, and the lack of focus can be frustrating. (1 hr. 29 mins.; NR) • Opens 5/24.

Bartleby
Herman Melville's classic tale about the drudgery of office life gets restaged as a surreal modern-day farce about an odd clerk (Crispin Glover) who refuses to do any actual work, to the comically growing displeasure of his boss (David Paymer). Episodic and disjointed, but Glover alone is enough to make it unsettling and eerily funny. (1 hr. 23 mins.; PG-13) • Opens 5/24.

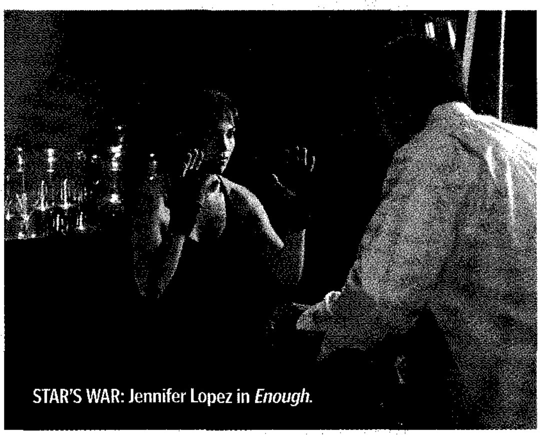
CQ
A young American (Jeremy Davies) in sixties Paris struggles with art and love while working on a cheesy *Barbarella*-style sci-fi film starring a sexy actress (Angela Lindvall). Fellini's *8½* it ain't, but director Roman Coppola has a light touch that, initially at least, makes the most of his inventive premise. Co-starring Gerard Depardieu. (See box.) (1 hr. 31 mins.; R) • Opens 5/24.

Elling
A Hollywood exec might have described it as "*Forrest Gump* meets *The Odd Couple* . . . in Norway!" Luckily, this good-natured Scandinavian comedy about two former psychiatric patients—one sheltered, the other sex-obsessed—learning the ways of the world avoids the schmaltzy histrionics usually found on these shores. Plus it's warm, insightful, and hilarious. Starring Per Christian Ellefsen and Sven Nordin. (See box.) (1 hr. 30 mins.; R) • Opens 5/29.

Enough
After the birth of her child, Jennifer Lopez discovers the wealthy contractor she married is psychotic; director Michael Apted's film is about how she fights back. Co-starring Juliette Lewis. (1 hr. 55 mins.; PG-13) • Opens 5/24.

Insomnia
See Rainer, page 42. (1 hr. 56 mins.; R) • Opens 5/24.

Sia: The Dream of the Python
A West African tyrant demands that a young virgin be sacrificed to a supernatural snake deity in order to save his city from ruin; one of his soldiers, in love with the girl, resists. Matter-of-fact retelling of a seventh-century African legend is intriguing and accessible but curiously lacking in atmosphere. Starring Sotigui Kouyate and Habib Dembele. In Bambara, with English subtitles. (1 hr. 36 mins.; NR) • Opens 5/24.


STAR'S WAR: Jennifer Lopez in *Enough*.

Spirit: Stallion of the Cimarron
See Rainer, page 42. (1 hr. 17 mins.; G) • Opens 5/24.

13 Conversations About One Thing
That one thing must be fate, since this episodically intertwined film ruminates on the ways people's lives can change in an instant. The best bits involve Alan Arkin as a cynical insurance-claim adjuster and Clea DuVall as an introverted housekeeper. Overall, however, director Jill Sprecher's style is too stagy and antiseptic to work effectively. (1 hr. 42 mins.; R) • Opens 5/24.

REVIEWS BY BILGE EBIRI

Now Playing

★ About a Boy
Chris and Paul Weitz, the brothers who also co-directed *American Pie*, offer up a surprisingly nuanced and sophisticated comedy starring Hugh Grant, in his best work to date, as an independently wealthy slacker who learns how to care for others when a fatherless 12-year-old boy (Nicholas Hoult) enters his life. It sounds dreary, but the material is derived from Nick Hornby's novel, and it's sharp and full of feeling. The performers, who include Toni Collette and Rachel Weisz, are uniformly terrific. (Rainer; 5/20/02) (1 hr. 40 mins.; PG-13) • 7; 15; 16; 17; 18; 28; 29; 44; 50; 54; 69; 74.

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 3.

★ Baran
Majid Majidi has made a marvelously felt movie about an Iranian construction laborer (Hossein Abedini) who develops an unspoken ardor for an Afghan girl posing as a boy in order to support her family. (Rainer; 5/4/02) (1 hr. 33 mins.; NR) • 39.

The Believer
Sundance prize-winner about a young Jewish man (Ryan Gosling) who becomes a neo-Nazi skinhead. Starts off promisingly, delving into a mind full of complex self-hatred, but then goes awry with an unnecessary plotline. Gosling, however, is a sight to behold; his fury, whether coiled or vented, holds the film together. (1 hr. 32 mins.; R) • 2; 39.

★ Blade 2
Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. (1 hr. 36 mins.; R) • 18.

The Cat's Meow
Director Peter Bogdanovich vividly reimagines the fateful 1924 celebrity cruise aboard news tycoon William Randolph Hearst's yacht. Strangely ambling at times, but the film is uplifted thanks to Eddie Izzard, Kirsten Dunst, and Cary Elwes's terrific ensemble work. (1 hr. 52 mins.; R) • 3; 35; 48; 67.

Changing Lanes
Pulpy and preposterous, but enjoyable. Ben Affleck and Samuel Jackson play two men who collide their cars on the FDR and then engage in a dangerously escalating game of shot-for-shot. (Rainer; 4/22/02) (1 hr. 39 mins.; R) • 7; 15; 16; 17; 23; 26; 33; 41; 42; 44; 45; 46; 49; 51; 53; 58; 61; 63; 64; 71; 72; 73; 75; 76.

Circuit
A naïve gay ex-cop (Jonathan Wade Drahos) relocates to Los Angeles and gets caught up in the drug-fueled party circuit. The overlong film succumbs to the very superficiality it seeks to admonish. (2 hrs. 10 mins.; NR) • 8.

Clockstoppers
A scientist's teenage son (Jesse Bradford) winds up with a top-secret watch that gives him superhuman speed. Kids may enjoy this throwback to Disney live-action flicks, but adults will be distracted by extra-wide plot holes. (1 hr. 34 mins.; PG) • 51.

★ Cremaster 3
Gooey substances, Celtic cavemen, bad dental work, and the Chrysler Building are the recurring motifs in sculptor Matthew Barney's endlessly fascinating, often frustrating final installment in his five-part art-film series. The director's command of the medium just gets better and better—this is his most hypnotic work yet. Definitely not for everyone, however. (3 hrs. 2 mins.; NR) • 5.

Deuces Wild
Street gangs in fifties Brooklyn go to war when one gang leader (Stephen Dorff) and his brother (Brad Renfro) try to resist the introduction of drugs into da neighbahood. Directed and acted with all the grace of a Fonzie convention. (1 hr. 59 mins.; R) • 1; 17; 18; 40; 41; 46; 51; 53; 55; 58; 61; 63; 64; 72; 74; 76.

★ Dogtown and Z-Boys
An energetic, elegiac documentary about the influential crew of teens in early-seventies California who turned skateboarding into today's fashionable, freewheeling, daredevil sport. Narrated by Sean Penn. (1 hr. 30 mins.; PG-13) • 2.

Enigma
A dry, occasionally smart drama about British codebreakers during WWII. Dougray Scott plays a big-brain codebreaker and Kate Winslet is his helpmate. They both look pretty frumpy and neurasthenic. Michael Apted directed. (Rainer; 2/29/02) (1 hr. 59 mins.; PG-13) • 16; 18; 19; 28; 44; 60.

Festival in Cannes
Talkfest auteur Henry Jaglom strikes again, with this vague story shot on the fly at the 2000 Cannes film festival about an actress turned director (Greta Scacchi) and a wannabe producer. (1 hr. 39 mins.; PG-13) • 3.

40 Days and 40 Nights
Josh Hartnett forgoes sex for Lent. We're meant to understand that life is about more than having sex, but the film shows just the opposite. As if we didn't already know. (Rainer; 3/11/02) (1 hr. 32 mins.; R) • 25.

★ Frailty
Bill Paxton directed and stars in this creepy, disturbing low-budget triumph that is part psychological drama and part Old Testament–Stephen King–Freud–Brothers Grimm scarefest. He plays a widower, and there's a remarkable performance by Matthew O'Leary as one of Paxton's two affrighted sons. (Rainer; 4/15/02) (1 hr. 40 mins.; R) • 11; 25.

★ Girls Can't Swim
Sharply observed, delicately acted portrait of two teenage friends (Isild Le Besco and Karen Alyx) coping with sex, love, and loss one summer on the coast of

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 55.**

PHOTOGRAPH BY VAN REDIN.

France. (1 hr. 41 mins.; NR) • 8.

★ Gosford Park
Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 26.

High Crimes
Morgan Freeman has a juicy good time playing an alcoholic lawyer who redeems himself in this otherwise smoothly directed (by Carl Franklin) but rather pro forma courtroom thriller co-starring Ashley Judd and Jim Caviezel, playing a fugitive military operative accused of murdering civilians in El Salvador. (Rainer; 4/15/02) (1 hr. 55 mins.; PG-13) • 11; 18; 60.

Hollywood Ending
Woody Allen plays—guess what?—a neurotic has-been director who goes blind just as he is about to begin his comeback project. It's a very funny premise, since the director, managing to keep virtually all of his co-workers in the dark, goes ahead and directs the film anyway. But the movie is just another in a long string of piffles from Woody Allen. Perhaps he feels that's all the airhead movie industry deserves from him right now. (Rainer; 5/2/02) (1 hr. 55 mins.; PG-13) • 1; 7; 15; 16; 17; 23; 28; 30; 37; 44; 50; 51; 58; 64; 67; 73; 74; 76.

★ Home Movie
Chris Smith (*American Movie*) depicts five unique homes and how they reflect the lives of their quirky owners—mad inventors, cat obsessives, and other charming oddballs. Easygoing, generous documentary is paired with *Heavy Metal Parking Lot*, a classic short shot outside a Judas Priest concert in 1986. (1 hr. 15 mins.; NR) • 11.

Human Nature
Michel Gondry directs Charlie (*Being John Malkovich*) Kaufman's script about a behaviorist prude (Tim Robbins), a feral stud (Rhys Ifans), and a hairy naturalist author (Patricia Arquette). (1 hr. 36 mins.; R) • 11.

★ Ice Age
Marvelously funny digitally animated comedy. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 11; 18; 60; 63; 72.

The Importance of Being Earnest
The cast, which includes Judi Dench, Rupert Everett, Colin Firth, Reese Witherspoon, and Tom Wilkinson, is excellent, but Oliver Parker's movie of Oscar Wilde's great comedy is too broadly directed, with jarring chase scenes through the streets of London and other misguided attempts to "open things up." (Rainer; 5/27/02) (1 hr. 34 mins.; PG) • 2; 27.

Italian for Beginners
Lone Scherfig's Dogme 95 film is set at a community-center class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 67.

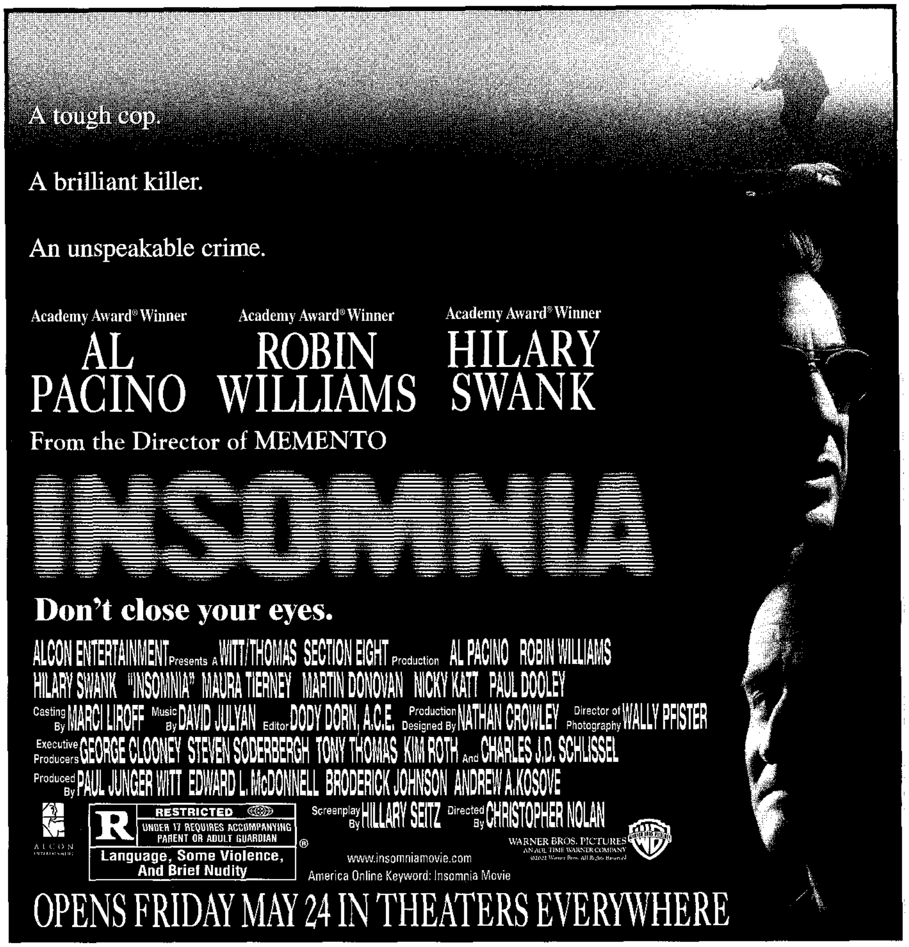
Jason X
A group of students from the future unleash the cryogenically frozen body of Jason Voorhees (Kane Hodder), the slasher from *Friday the 13th*. A tired updating of a tired horror series. (1 hr. 33 mins.; R) • 11; 18; 41; 42; 43; 45; 46; 51; 53; 58; 61; 62; 64; 68; 76.

★ Kissing Jessica Stein
Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance about two women who meet through the personals: One is mostly gay, the other essentially straight. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 6; 13; 18; 65.

The Lady and the Duke
New Wave maestro Eric Rohmer portrays a Scottish aristocrat (Lucy Russell) and her relationship with the Duke of Orleans (Jean-Claude Dreyfus) during the French Revolution. Shot on video, with actors inserted into painted backdrops, the technological oddness of the endeavor results in a distracting, disjointed experience. (2 hrs. 5 mins.; PG-13) • 8; 39.

★ Lagaan
This three-hour-plus Bollywood epic musical is about poor Indian villagers fighting for their existence over a cricket game with the cruel British overseers, and it's often flagrantly entertaining. (Rainer; 5/13/02) (3 hrs. 45 mins.; NR) • 5.

★ The Last Waltz
Martin Scorsese's documentary of the Band's final concert performance in 1976 in San Francisco is perhaps the greatest rock documentary of all time, here en-


A tough cop.

A brilliant killer.

An unspeakable crime.

Academy Award® Winner
AL PACINO

Academy Award® Winner
ROBIN WILLIAMS

Academy Award® Winner
HILARY SWANK

From the Director of MEMENTO

INSOMNIA

Don't close your eyes.

ALCON ENTERTAINMENT Presents A WITT/THOMAS SECTION EIGHT Production AL PACINO ROBIN WILLIAMS HILARY SWANK "INSOMNIA" MAURA TIERNEY MARTIN DONOVAN NICKY KATT PAUL DOOLEY Casting By MARCI LIROFF Music By DAVID JULYAN Editor DODY DORN, A.C.E. Production Designed By NATHAN CROWLEY Director of Photography WALLY PFISTER Executive Producers GEORGE CLOONEY STEVEN SODERBERGH TONY THOMAS KIM ROTH And CHARLES J.D. SCHLISSEL Produced By PAUL JUNGER WITT EDWARD L. McDONNELL BRODERICK JOHNSON ANDREW A. KOSOVE Screenplay By HILLARY SEITZ Directed By CHRISTOPHER NOLAN

ALCON ENTERTAINMENT

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN ®
Language, Some Violence, And Brief Nudity

www.insomniamovie.com
America Online Keyword: Insomnia Movie

WARNER BROS. PICTURES
AN AOL TIME WARNER COMPANY
©2002 Warner Bros. All Rights Reserved

OPENS FRIDAY MAY 24 IN THEATERS EVERYWHERE

extreme
box
office

metro ARTS
thirteen

Check your cable
MetroLearning and
MetroGuide Channels

Program listings at
www.wnet.org/metroarts

Cascina Italian country kitchen
celebrates the bountiful food
and wines of its outpost
boutique vineyard in Italy.
Open for lunch and dinner
Monday through Saturday
noon to midnight, seats 80.

Cascina
647 Ninth Avenue
(between 45th & 46th Streets)
telephone 212.245.4422
www.cascinanyc.com

hanced by a digital remix. (Rainer; 4/22/02) (1 hr. 59 mins.; NR) • 11.

★ Late Marriage
A marvelous Israeli film from writer-director Dover Kosashvili about a bachelor, 31, the son of Georgian émigrés, who has a forbidden affair with a slightly older Moroccan divorcée. The extended bedroom scene between them, which takes up almost a third of the movie, is one of the most languidly realistic sex scenes ever filmed. Co-stars Lior Ashkenazi and Ronit Elkabetz. (Rainer; 5/27/02) (1 hr. 40 mins.; NR) • 4; 39.

★ Les Destinées
Olivier Assayas adapts Jacques Chardonne's novel about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart), and once the sprawling story gets going, Berling's and Béart's performances make for a genuinely intimate epic. (3 hrs.; NR) • 4.

Life, or Something Like It
Angelina Jolie plays a TV newscaster whose life is thrown into disarray when a street prophet (Tony Shalhoub) foretells her imminent death. Lame melodrama pretends to be about seizing the day, but it's more about ludicrous plot points. (1 hr. 43 mins.; PG-13) • 18; 57; 58; 64; 72; 76.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 6; 16; 50; 65; 67; 76.

Monster's Ball
Halle Berry plays the wife of a man whom Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 18; 32.

Murder by Numbers
An efficient but by-the-numbers crime thriller starring Sandra Bullock, in a career-makeover role, as a hardened homicide detective on the trail of two high-school killers (Ryan Gosling and Michael Pitt). Barbet Schroeder directed, and he's better than his material. (Rainer; 4/29/02) (1 hr. 58 mins.; R) • 11; 17; 18; 33; 44; 46; 51; 58; 60; 63; 64; 71; 72; 74; 76.

★ Murderous Maids
In 1933, two French sisters, Christine and Lea Papin, hacked to death their employer and the employer's daughter in a case that inspired Jean Genet's play *The Maids*, among others. As Christine, Sylvie Testud gives a ferociously controlled performance. (Rainer; 5/13/02) (1 hr. 34 mins.; NR) • 8.

My Big Fat Greek Wedding
Good, innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 3; 13; 16; 18; 30; 50; 52; 64; 65; 76.

★ The Mystic Masseur
Ismail Merchant directed this enjoyable adaptation of V. S. Naipaul's novel, his first, about the Indian community in forties Trinidad. It has some of the appeal of the early Merchant-Ivory movies set in India, such as *Shakespeare Wallah*, before their collaborations became spit-shined with prestige. Aasif Mandvi, as the village healer who becomes a British puppet, is excellent, as is the great Om Puri as the healer's father-in-law. (Rainer; 5/13/02) (1 hr. 57 mins.; PG) • 2; 19; 47; 65.

National Lampoon's Van Wilder
A smug college party boy (Ryan Reynolds) tries to make money after Dad stops paying his tuition. Reynolds lacks charisma. (1 hr. 35 mins.; R) • 25.

The New Guy
A dorky teen (DJ Qualls) gets himself expelled from one school in order to reinvent himself as a studly outsider in the next one. Vaguely amusing idea is sabotaged by awful comic timing and narrative chaos. Riddled with cameos, from Lyle Lovett to Jerry O'Connell to skater Tony Hawk. Co-starring Eliza Dushku. (1 hr. 40 mins.; PG-13) • 1; 7; 15; 16; 17; 18; 30; 33; 40; 46; 51; 53; 54; 56; 59; 61; 64; 66; 69; 71; 73; 74; 75; 76.

★ Nine Queens
The Argentine writer-director Fabian Bielinski has a fine, straightforward storytelling gift, and his movie about two con men pulling off a half-million-dollar scam is consistently compelling. It also has a social context—the corruption of modern Argentina—that helps lift it beyond pulp. (Rainer; 4/29/02) (1 hr. 55 mins.; R) • 6; 39; 48; 65.

Panic Room
Jodie Foster is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 17; 18; 40; 41; 46; 51; 53; 60; 64; 72.

★ The Piano Teacher
Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) in a prestigious conservatory whose lust for an adoring student (Benoît Magimel) turns into a sadomasochistic folie à deux, is grotesquely shocking. It's not a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

Rain
Portrait of a young New Zealand teen (Alicia Fulford-Wierzbicki) discovering her budding sexuality during a beach idyll with her family. Elliptical and moody, it's a triumph of style over narrative, despite some melodramatic twists. (1 hr. 32 mins.; NR) • 2; 20; 47; 65.

★ The Rookie
Dennis Quaid gives a strong, shadowed performance as a science teacher and high-school baseball coach who gets his shot at pitching in the big leagues. (Rainer; 4/15/02) (1 hr. 34 mins.; G) • 40; 57; 60.

Sade
Imprisoned during the Revolution, a reflective Marquis de Sade (Daniel Auteuil) sets eyes on a young innocent (Isild Le Besco). Director Benoît Jacquot (*The School of Flesh*) supplies his trademark intellectual intimacy, but the show belongs to Auteuil, whose face alone can act circles around most leading men. (1 hr. 34 mins.; NR) • 4.

The Salton Sea
A brooding informant (Val Kilmer), haunted by his wife's murder, delves into the world of the illegal speed trade in search of revenge. Wildly uneven neo-noir plays like a remake of *Memento*, minus the interesting parts. (1 hr. 43 mins.; R) • 2; 18; 19; 40; 54.

★ The Scorpion King
Big, brawny *Mummy* spinoff has pro-wrestler and cult phenom the Rock as an ancient mercenary at war with a ruthless despot (Steven Brand). Guess who wins. Though it can be derivative and bombastic, the movie also has a nice swashbuckling sense of fun. (1 hr. 28 mins.; PG-13) • 11; 17; 23; 33; 40; 41; 42; 43; 45; 46; 51; 53; 55; 56; 57; 58; 61; 63; 64; 68; 71; 72; 73; 74; 75; 76.

★ Space Station
Marvelous 3-D effects are the highlights of this Imax documentary about the building of the International Space Station. Only drawback: The comically intense Tom Cruise narration feels completely out of place. (1 hr. 8 mins.; NR) • 44.

Spider-Man
Sam Raimi's movie based on the Marvel superhero is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. Kirsten Dunst plays the girl he's in love with, and Willem Dafoe is Spidey's archenemy, the Green Goblin. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 1; 11; 13; 14; 16; 17; 23; 24; 33; 37; 41; 42; 43; 44; 45; 46; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 61; 62; 63; 64; 66; 68; 71; 72; 73; 74; 75; 76.

Opening

Fjord Explorer

"When you're standing in the rain in Norway, the last thing you think of is Hollywood," says **Elling** director Petter Naess, who transformed an Oslo theater sensation into one of last year's Best Foreign-Language Film Oscar nominees. A sentimental and surprisingly playful comedy about two friends (Per Christian Ellefsen, pictured foreground left, and Sven Nordin, kneeling) whose journey from a mental hospital to independence involves romance, housekeeping, and sauerkraut jars, *Elling* is "really about everyone—our neuroses, anxieties, and friendships," Naess says. "In Norway, we usually make films about how awful it is to feel awful. *Elling* uses humor to deal with real life." Opens May 29.

★ Standing by Yourself
Startling video documentary depicts the lives of aimless teens living in upstate New York, as they wander around, get stoned on cough syrup, pick fights, and leave behind a wake of terrorized parents. (1 hr. 5 mins.; NR) • 10.

★ Star Wars: Episode II—Attack of the Clones
Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. This new episode in George Lucas's saga takes place ten years after the last one, and it involves Anakin Skywalker (Hayden Christensen) bristling under the tutelage of Obi-Wan Kenobi (Ewan McGregor); Padme, former Queen of Naboo (Natalie Portman), dodging a bounty hunter; Yoda dusting up Christopher Lee's Count Dooku, and much more. The entire enterprise is too somber by half, and the Anakin-Padme confabs are dewy, but there are a few sequences, such as a chase through the city skies, and a gladiatorial combat near the end, that are as exciting as anything in the series. Shot entirely with digital technology and none the worse for it. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 11; 12; 13; 18; 22; 31; 35; 38; 41; 45; 46; 49; 51; 52; 53; 54; 56; 57; 58; 59; 61; 62; 63; 64; 66; 70; 72; 73; 74; 75; 76.

The Sweetest Thing
An annoying, ass-twirling party girl (Cameron Diaz) meets the man of her dreams (Thomas Jane) and sets off on a quest to bag him, with some help from her loyal friends (Christina Applegate and Sel-

PHOTOGRAPH COURTESY OF FIRST LOOK PICTURES.

ma Blair). (1 hr. 24 mins.; R) • 25; 40.

★ Time Out
A small-scale masterpiece from writer-director Laurent Cantet. Aurelien Recoing plays a husband and father who doesn't tell his family he's been fired from his job and lives out a shadow existence in which he pretends to still work. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 9.

Unfaithful
Adrian Lyne's glossy, depthless adultery drama stars Richard Gere, in a deliberately sexless performance that effectively cancels out his appeal, and Diane Lane as his roving wife. The object of the roving is a French SoHo book dealer played by Olivier Martinez, and his come-ons are only slightly more subtle than George Hamilton's in *Love at First Bite*. (Rainer; 5/13/02) (2 hrs. 17 mins.; R) • 1; 3; 12; 13; 18; 30; 34; 36; 45; 46; 51; 53; 54; 59; 61; 63; 64; 66; 70; 72; 73; 74; 76.

★ Uzumaki
A Japanese town is terrorized by mysterious spirals (*uzumaki*) that compel the inhabitants to commit grisly deeds. Effective, bizarre hybrid of B movie and conceptual art. (1 hr. 30 mins.; NR) • 10.

Warm Water Under a Red Bridge
Writer-director Shohei Imamura weaves a supernatural tale around an unemployed businessman's search for a stolen Buddha, and a woman with an odd superpower. In Japanese, with English subtitles. (1 hr. 59 mins.; NR) • 11.

★ Y Tu Mamá También
Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places*. Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdu as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 6; 15; 16; 18; 28; 30; 39; 47; 50; 65.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Deuces Wild; Hollywood Ending; The New Guy; Spider-Man; Unfaithful

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The Believer; Dogtown and Z-Boys; The Importance of Being Earnest; The Mystic Masseur; Rain; The Salton Sea

3. CC Village East
189 Second Ave. (212-529-6799) • Amélie; The Cat's Meow; Festival in Cannes; My Big Fat Greek Wedding; Unfaithful

4. Cinema Village
22 E. 12th St. (212-924-3363) • Late Marriage; Les Destinées; The Piano Teacher; Sade

5. Film Forum
209 W. Houston St. (212-727-8110) • Cremaster 3; Lagaan (See also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Nine Queens; Y Tu Mamá También

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • About a Boy; Changing Lanes; Hollywood Ending; The New Guy

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Circuit; Girls Can't Swim; The Lady and the Duke; Murderous Maids

9. The Screening Room
54 Varick St. (212-334-2100) • Time Out

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • Donnie Darko; Standing by Yourself; Uzumaki (See also "Museums, Societies, Etc.")

11. UA Union Square
Broadway and 13th St. (212-253-2225) • Frailty; High Crimes; Home Movie; Human Nature; Ice Age; Jason X; The Last Waltz; Murder by Numbers; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Warm Water Under a Red Bridge

14th–41st Streets

12. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Star Wars: Episode II—Attack of the Clones; Unfaithful

13. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Kissing Jessica Stein; My Big Fat Greek Wedding; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

14. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Spider-Man

15. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • About a Boy; Changing Lanes; Hollywood Ending; The New Guy; Y Tu Mamá También

16. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • About a Boy; Changing Lanes; Enigma; Hollywood Ending; Monsoon Wedding; My Big Fat Greek Wedding; The New Guy; Spider-Man; Y Tu Mamá También

17. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • About a Boy; Changing Lanes; Deuces Wild; Hollywood Ending; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man

42nd–60th Streets

18. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • About a Boy; Blade 2; Deuces Wild; Enigma; High Crimes; Ice Age; Jason X; Kissing Jessica Stein; Life, or Something Like it; Monster's Ball; Murder by Numbers; My Big Fat Greek Wedding; The New Guy; Panic Room; The Salton Sea; Star Wars: Episode II—Attack of the Clones; Unfaithful; Y Tu Mamá También

19. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Enigma; The Mystic Masseur; The Salton Sea

20. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Rain

21. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Murder by Numbers

22. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Star Wars: Episode II—Attack of the Clones

23. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Changing Lanes; Hollywood Ending; The Scorpion King; Spider-Man

24. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Spider-Man

25. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • 40 Days and 40 Nights; Frailty; National Lampoon's Van Wilder; The Sweetest Thing

26. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Changing Lanes; Gosford Park

27. Paris Theatre
4 W. 58th St. (212-688-3800) • The Importance of Being Earnest

61st Street and Above, East Side

28. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • About a Boy; Enigma; Hollywood Ending; Y Tu Mamá También

29. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • About a Boy

30. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Hollywood Ending; My Big Fat Greek Wedding; The New Guy; Unfaithful; Y Tu Mamá También

31. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Star Wars: Episode II—Attack of the Clones

32. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

33. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Changing Lanes; Murder by Numbers; The New Guy; The Scorpion King; Spider-Man

34. UA East
1629 First Ave., at 85th St. (212-249-5100) • Unfaithful

MIRAMAX IN LOVE Miramax is set to make a film adaptation of the Pulitzer-winning Broadway hit *Proof*, having bought the rights to the play earlier this month. Rumor has it that the studio is about to announce that Weinstein muse **Gwyneth Paltrow**, who is playing the mathematician's daughter (the role created by Mary-Louise Parker on Broadway) in the current London production of the show, will reprise the part in the feature version, re-teaming with director **John Madden** (*Shakespeare in Love*).

MONEY TROUBLE Ben Stiller (who just finished shooting *Duplex* with **Drew Barrymore**) and comic rocker **Jack Black** are in talks to star in DreamWorks' *Envy*, to be directed by **Barry Levinson** (*Wag the Dog, Rain Man*), also in talks. In the film, Black will play an average guy who makes millions after one of his inventions catches on; Stiller is the best friend whose insane jealousy inspires the title of the film. *Seinfeld*'s **Larry David** executive produces from a script by **Steve Adams**; shooting is scheduled to commence in July.

ENTERTAINMENT LAW Alan Hruska, former partner at the white-shoe law firm Cravath, Swain & Moore, has decided to launch his directing career with an indie film called *Nola*, currently shooting in locations all over the city. The drama stars **Emmy Rossum** (the girl with the chops in *Songcatcher*) as a young Midwesterner who flees to Manhattan to find her biological father. Instead, she befriends a high-end madam (**Mary McDonnell**, from *Dances With Wolves*) and a journalist (**Steven Bauer**, from *Traffic*) while trying to protect herself from unsavory city types. Archer Entertainment produces.

FLORIDA RECOUNT Director **Michael Mann** (*The Insider, Ali*) is going back to his *Miami Vice* roots; having been an executive producer on the pastel-loving cop series, Mann is now adapting the show for the big screen at Universal. He'll also serve as producer on the film with an option to direct. No word yet on who'll play crime-fighting duo Crockett and Tubbs. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

Spotlight

Roman Holiday

"I don't remember, like, the third or fourth grade," **Roman Coppola** (pictured) says. "My clearest memories are of my dad's movie sets, like *The Rain People, Godfather 2,* and *Apocalypse Now.*" No wonder *CQ,* the 35-year-old's directorial debut, is about filmmaking. "I know movies about the making of movies can be a turnoff," he says. "I just hoped I could bring in details from the experience I've lived." *CQ,* set in 1969 Paris, is about an American who wants to direct films from his heart, like his New Wave idols, but winds up making a sci-fi flick for a producer with bottom-line eyes. "My favorite movie is *8½,* and I love *Day for Night,*" Coppola says. "For my film, I was torn between making something commercial or more artistic—that's what got me writing." His résumé includes work on many of his father's projects (*Rumble Fish, The Outsiders, Bram Stoker's Dracula*), but it was while working on sister Sofia's *The Virgin Suicides* that Roman decided to direct: "It was great to see Sofia make such a beautiful picture, but I was also like, *Okay, time to make mine.*" His debut tells the director's coming-of-age story as the sexy romp he's trying to direct unfolds, and Coppola seems anxious to reference all of his influences at once. "I wanted a car chase, a dramatic blowout, an outlandish character, a love story—it might be a flaw that the film is too fractured, but to me it's just part of the joy." Opens May 24. B.K.

PHOTOGRAPH BY JOHN PAUL KIEFFER.

35. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Cat's Meow; Star Wars: Episode II—Attack of the Clones

61st Street and Above, West Side

36. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Unfaithful

37. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Hollywood Ending; Spider-Man

38. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Star Wars: Episode II—Attack of the Clones

39. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Baran; The Believer; The Lady and the Duke; Late Marriage; Nine Queens; Y Tu Mamá También

40. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Deuces Wild; The New Guy; Panic Room; The Rookie; The Salton Sea; The Scorpion King; The Sweetest Thing

41. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Changing Lanes; Deuces Wild; Jason X; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones

42. New Coliseum
701 W. 181st St. (212-740-1545) • Changing Lanes; Jason X; The Scorpion King; Spider-Man

43. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Jason X; The Scorpion King; Spider-Man

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • About a Boy; Changing Lanes; Enigma; Hollywood Ending; Murder by Numbers; Space Station; Spider-Man

Bronx

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Changing Lanes; Jason X; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Changing Lanes; Deuces Wild; Jason X; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • The Mystic Masseur; Rain; Y Tu Mamá También (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • The Cat's Meow; Nine Queens

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Changing Lanes; Spider-Man; Star Wars: Episode II—Attack of the Clones

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • About a Boy; Hollywood Ending; Monsoon Wedding; My Big Fat Greek Wedding; Spider-Man; Y Tu Mamá También

51. Court Street 12
106 Court St. (718-246-7469) • Changing Lanes; Clockstoppers; Deuces Wild; Hollywood Ending; Jason X; Murder by Numbers; The New Guy; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • My Big Fat Greek Wedding; Spider-Man; Star Wars: Episode II—Attack of the Clones

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Changing Lanes; Deuces Wild; Jason X; The New Guy; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

54. Pavilion
188 Prospect Park West (718-369-0838) • About a Boy; The New Guy; The Salton Sea; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Deuces Wild; The Scorpion King; Spider-Man

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Life, or Something Like It; The Rookie; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • The New Guy; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Enigma; High Crimes; Ice Age; Murder by Numbers; Panic Room; The Rookie

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Changing Lanes; Deuces Wild; Jason X; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Jason X; Spider-Man; Star Wars: Episode II—Attack of the Clones

63. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Changing Lanes; Deuces Wild; Ice Age; Murder by Numbers; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

64. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Murder by Numbers; My Big Fat Greek Wedding; The New Guy; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

65. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Kissing Jessica Stein; Monsoon Wedding; My Big Fat Greek Wedding; The Mystic Masseur; Nine Queens; Rain; Y Tu Mamá También

66. Main Street Cinemas
72-66 Main St. (718-263-4828) • The New Guy; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

67. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Cat's Meow; Hollywood Ending; Italian for Beginners; Monsoon Wedding

68. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Jason X; The Scorpion King; Spider-Man

69. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • About a Boy; The New Guy

70. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Star Wars: Episode II—Attack of the Clones; Unfaithful

71. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Changing Lanes; Murder by Numbers; The New Guy; The Scorpion King; Spider-Man

72. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Changing Lanes; Deuces Wild; Ice Age; Life, or Something Like it; Murder by Numbers; Panic Room; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

73. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-

7200) • Changing Lanes; Hollywood Ending; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

Staten Island

74. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • About a Boy; Deuces Wild; Hollywood Ending; Murder by Numbers; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Changing Lanes; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Changing Lanes; Deuces Wild; Hollywood Ending; Jason X; Life, or Something Like it; Monsoon Wedding; Murder by Numbers; My Big Fat Greek Wedding; The New Guy; The Scorpion King; Spider-Man; Star Wars: Episode II—Attack of the Clones; Unfaithful

Museums, Societies, Etc.

77. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Rescued Treasures." 5/25: *The Sin of Nora Moran* (1933); *Gilda* (1946). 5/26: *Dante's Inferno* (1924); *It Should Happen to You* (1954). 6/1: *Mad Max* (1979); *Easy Rider* (1969). 6/2: *Spellbound* (1945); *Portrait of Jennie* (1948).

78. The Americas Society
680 Park Ave., at 68th St. (212-249-8950); free. • "Representing Brazil From the Inside Out." 5/28: *The Filmmaker of the Amazon* (1997).

79. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 5/22: *Lemmy* (2002). 5/24: *Atlantis and Other New York Tales* (2002). 5/25–5/26: *From Beyond* (1986); *Castle Freak* (1995); *My Voyage to Italy* (2001); *Dagon* (2001); *Re-Animator* (1985).

80. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "25 Years of Dance Africa." 5/24–5/30: *Sia: The Dream of the Python* (2002); *Nelio's Story* (1998).

81. The Cantor Film Center
36 E. 8th St. (917-750-3651); $5. • "The Golden Age of Cinema Film Festival." 5/22: *Living in Oblivion* (1995). 5/29: *Moscow on the Hudson* (1984). 6/4: *Jacob's Ladder* (1990). 6/11: *Night on Earth* (1991). 6/18: *After Hours* (1985). 6/25: *Smoke* (1995). 7/2: *Double Whammy* (2002).

81. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "The Great American Comedy." 5/22–5/23: *Adam's Rib* (1949); *The Women* (1939). 5/24–5/25: *Ninotchka* (1939); *The Shop Around the Corner* (1940). 5/26–5/27: *Unfaithfully Yours* (1948); *Christmas in July* (1940). 5/27: *The Kid Brother* (1927). 5/28: *Palmy Days* (1931). 5/29: *His Girl Friday* (1940); *Blessed Event* (1932).

82. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Malcolm McDowell: Insolent Angel." 5/22: *Figures in a Landscape* (1970); *Time After Time* (1979); *If . . . .* (1968) (Followed by Q&A); *The Collection* (1976) (Followed by Q&A). 5/23: *Gangster No. 1* (2002) (Followed by Q&A). 5/24: *Raging Moon* (1971); *Cat People* (1982); *Assassin of the Tsar* (1991) (Followed by Q&A). 5/25: *O Lucky Man* (1973) (Followed by Q&A); *A Clockwork Orange* (1971). 5/26: *Assassin of the Tsar* (1991); *A Clockwork Orange* (1971) (Followed by Q&A); *Get Crazy* (1983); *Cat People* (1982). 5/27: *Figures in a Landscape* (1970); *Time After Time* (1979); *If . . . .* (1968); *Caligula* (1979). 5/28: *Gangster No. 1* (2002); *Brittania Hospital* (1982). 5/29: *A Clockwork Orange* (1971); *Get Crazy* (1983); *O Lucky Man* (1973). 5/30: *Brittania Hospital* (1982); *If . . . .* (1968); *A Clockwork Orange* (1971).

83. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St. (212-439-8700); free. • "Women in German Film." 5/22: *Love is Colder Than Death* (1969). 5/29: *Yesterday's Tomorrow* (1978).

84. Japan Society
333 E. 47th St. (212-832-1155); $9. • "New Films From Japan." 5/24: *Messengers* (1999). 5/31: *Nagisa* (2000).

85. The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic French Cinema." 5/25–5/26: *Grand Illusion* (1937); *Hiroshima Mon Amour* (1959); *The Sorrow and the Pity* (1971). 6/1–6/2: *French Cancan* (1955); *The Earrings of Madame De* (1953).

86. Makor
35 W. 67th St. (212-601-1000); $9. • 5/22–5/23: *Time of Favor* (2001). 5/28–5/30: *Amy's Orgasm* (2002).

87. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Friday Night at the Movies." 5/24: *Wag the Dog* (1997).

88. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • 5/26: *Le Samouraï* (1967).

89. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "New Films From Sweden." 5/22: *A Song for Martin* (2001).

90. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • 5/22: *Let It Be* (1970). 5/29: *Sgt. Pepper's Lonely Hearts Club Band* (1979).

Retrospective

Malcolm in the Middle

The last time Malcolm McDowell was in New York, he watched *A Clockwork Orange* with his daughter's Wesleyan film class. A year later, he's in town for her graduation, and Lincoln Center is celebrating with **Insolent Angel**, a retrospective of the best of the Liverpudlian actor's 100-plus films. The screenings (many concluding with McDowell Q&As) span his 1968 debut in Lindsay Anderson's *If . . . .*, a film about boarding-school revolutionaries, to next month's *Gangster No. 1*, director Paul McGuigan's English gangland thriller—set, appropriately, in 1968. "Stanley Kubrick once said I could play a thug with intelligence," says McDowell, 58. "My school headmaster said I was very naughty without being malicious. I've always felt rather insolent—performing came easy. There was never any acting involved." Opens May 22. (See "Museums, Societies, Etc.")

PHOTOGRAPH COURTESY OF FILM SOCIETY OF LINCOLN CENTER.

Plantain Café
Caribbean & Latin Home-Style Cooking
20 WEST 38TH STREET NYC
TEL 212 869 8601 FAX 212 869 8596

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon
with horse radish crust, steaks,
pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

WORLD YACHT
DINNER CRUISE
"...a Night-on-the-Town A+"
J. Walman's Restaurant Report
Pier 81, West 41st Street
212-630-8100 worldyacht.com

Ristorante Italiano
Montebello
FINE CUISINE AND
ELEGANT AMBIANCE
www.montebellonyc.com
PRIVATE PARTY ROOMS 10-150
120 E. 56th St., (bet. Park & Lex.) 212-753-1447

Prix Fixe Dinner $15 Open Late
Johnnie's Italian
A 41 Year Hit Restaurant
In The Heart Of Times Square
135 west 45th street 212-869-5565

MAINE LOBSTER SEAFOOD RESTAURANT
MAINE LOBSTER SEAFOOD RESTAURANT
1631 2nd Ave at 85th Street
www.SeafoodDelivered.com
212 327 4800
or ICANFLY
(422 6359)

Innovative Cuisine with a French Accent!
Meli Melo
Open Sundays
686-5551
11:30AM - 1:00AM
110 Madison Ave.
(bet. 29th & 30th)

Northern Italian Cuisine
Trattoria Dopo Teatro
125 W 44th St.
(between 6th Ave. & Broadway)
TEL: 212: 869-2849
FAX: 212 944-0126
www.dopoteatro.com
Party Rooms Available

Theater

Edited by Logan Hill

Broadway

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Bob Fosse film. Now starring Polly Bergen, Rick Holmes, Jane Leeves, Hal Linden, John Stamos. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

★ Elaine Stritch at Liberty
Elaine Stritch takes her smash-hit thunderstorm of a solo show to Broadway. Directed by George Wolfe, Stritch delivers a ferocious summation of a life lived furiously and an exemplary lesson in the oft-abused retrospective format. $40–$85. Wed.–Sat. at 8, Sun. at 5. Through 5/26. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979 and was adapted to a 1980 David Lynch film. Sean Mathias directs; music by Philip Glass. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Fortune's Fool
Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. Arthur Penn (*Bonnie and Clyde*) directs. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Alicia Silverstone and Jason Biggs. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Man Who Had All the Luck
The first play by Arthur Miller to make it to Broadway, this 1944 drama about a seemingly blessed young Midwesterner stars Chris O'Donnell, Samantha Mathis, Mason Adams, James Rebhorn, and Sam Robards.

Opening Gets Interesting

"From the beginning, we knew that people could very easily be turned off by this play," says actor Malcolm Gets. "It's not like there's a happy ending about gay couples with strollers in Brooklyn Heights." Tom Donaghy's new drama, **Boys and Girls**, tracks a lesbian couple who ask their gay friend to move in and help raise their son, but it's hardly empowering agitprop. Donaghy's play about imperfect parents is "probably not going to make gay couples who are raising children all that happy," says Gets (pictured, above, with co-star Robert Sella). "It doesn't tidy things up, and that's the great thing about it. These sloppy characters are trying to emulate what our parents had—our heterosexual role models—and it just doesn't work." Gets, who plays the alcoholic boyfriend of the couple's male roommate, recalls that director Gerry Gutierrez (*A Delicate Balance, The Heiress*) told him that if he'd directed this play fifteen years ago, "people would have gotten up and left." Now, Gets says, audiences and artists seem to be a little more comfortable with less politically correct narratives, and with gay and lesbian characters whose problems are just as robust as their straight counterparts'. "Friends came to see the show on Sunday, and it's definitely pushing some buttons, but we've had a lot of conversations," says Gets. "This ain't *Will & Grace*. Don't get me wrong—I used to work for those people and they paid me a lot of money—but believe me, it's not." In previews for a May 28 opening. (See "Off Broadway.") L.H.

PHOTOGRAPH BY JOAN MARCUS.

$40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Morning's at Seven
A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a Midwestern family coping with maturity in Paul Osborn's 1939 drama. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

The Mystery of Charles Dickens
Simon Callow plays Dickens and 49 of his creations in this solo show, written by biographer Peter Ackroyd. $35–$65. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

★ Noises Off
Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Super-choreographer Susan Stroman (*The Producers, The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin' "), the production stars Patrick Wilson (*The Full Monty*) as Curly, Josefina Gabrielle as Laurey, and the terrific Shuler Hensley. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ Private Lives
This terrific revival of Noel Coward's crisp and cruel comedy, starring Lindsay Duncan and Alan Rickman, arrives Broadway after winning rave reviews and scads of awards on the West End. Alan Rickman and Lindsay Duncan star. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers
Max Bialystock and Leo Bloom produce the "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Previews

Come On, Get Happy

Sick of meanies, pessimists, and pragmatists? So was Marlo Thomas. In 1972, the same year *Ms.* magazine was founded, she and her musical friends—Carol Hall, Sheldon Harnick, Bruce Hart, Herb Gardner, Ed Kleban, Stephen Lawrence, Shel Silverstein, and others—composed **Free to Be . . . You and Me.** With upbeat tunes like "Glad to Have a Friend Like You" and "Girl Land," the utopian book, album, and Emmy-winning television special became an idealistic hit and cutesy classic. Now the cheery Drama Dept. and director Douglas Carter Beane have roped in (pictured, from left) Daphne Rubin-Vega, Debbie Gravitte, Robert Ari, and Keith Nobbs, for a loving thirtieth-anniversary production. Check your so-cool cynicism at the door. Performances begin May 23. (See "Off Broadway.")

"QED"
Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 6/10. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Sweet Smell of Success
John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist, in this disappointing musical adaptation based on the Ernest Lehman novella and the brutal Lehman–Clifford Odets screenplay. Directed by Nicholas Hytner, this dark musical is brought to the stage by a strong team of Broadway vets. Music by Marvin Hamlisch; lyrics by Craig Carnelia; book by John Guare. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

★ Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Dick Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway at 45th St., (212-307-4100).

★ Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Pulitzer-winning Suzan-Lori Parks (*In the Blood*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Boys and Girls
A new drama by Tom Donaghy about two lesbian parents who ask a gay friend to help raise their young son. The cast includes Nadia Dajani, Malcolm Gets, Carrie Preston, and Robert Sella. Gerald Gutierrez directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 5/28 opening. (See box.) • Duke on 42nd St., 229 W. 42nd St. (212-279-4200).

Free to Be . . . You and Me
The Drama Dept. stages a thirtieth-anniversary production of the Marlo Thomas and Friends album. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 5/23 for a 6/6 opening. (See box.) • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

House and Garden
Alan Ayckbourn's latest plays have a wonderful gimmick—and London critics swear it works: Two plays, one in the house, one in the garden, unfold simultaneously, as actors shuttle between the two stages. The plot concerns a garden party gone awry and a French actress who loves her liquor. John Tillinger directs. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. In previews for a 5/21 opening. • MTC Stages 1 and 2 at City Center, 131 W. 55th St. (212-581-1212).

Lower East Side Festival of the Arts
The seventh annual shindig features a wild rogue's gallery of downtown characters: Moises Kaufman, Penny Arcade, Irondale Ensemble, Bindlestiff Family Cir-

---

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY JOAN MARCUS.

cus, the Living Theater, and more. Free. Call for schedule. 5/24–5/26. • Theater for the New City, 155 First Ave. (212-254-1109).

Marathon 2002
Ensemble Studio Theatre's wonderful annual festival of one-acts, featuring twelve new works by veterans, including Horton Foote and Romulus Linney, and tyros, including Rogelio Martinez and Lisa-Marie Radano. The one-acts are performed, in repertory, in three four-play series. $30; $75 for all three series. Call for schedule. Through 6/16. • E.S.T., 549 W. 52nd St. (212-247-4982).

Room
SITI Company, directed by Anne Bogart, stages a new work inspired by the writings of Virginia Woolf, adapted by Jocelyn Clarke. $30–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 5/21 for a 5/23 opening. (See box.) • Classic Stage Company, 136 E. 13th St. (212-677-4210).

This Thing of Darkness
A new drama by Craig Lucas (*Prelude to a Kiss, The Dying Gaul*) and David Schulner about two young men. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 5/30 opening. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Now Playing

★ Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blue Surge
Rebecca Gilman's drama, a hit in Chicago, tracks two prostitutes who are arrested in a police sting. Steve Key, Sarah Knowlton, Rachel Miner, and Joe Murphy star. Robert Falls (1999's *Death of a Salesman*) directs. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Capitol Steps: When Bush Comes to Shove
Beltway puns and shtick, delivered by the Capitol Steps troupe. $50. Mon.–Sat. at 8, Wed. and Sat. at 2:30. Through 8/31. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ The Carpetbagger's Children
In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle
Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. $30. Mon.–Wed. at 8, Fri. and Sat. at 10:30, Sun. at 5. Through 6/7. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)
A 90-minute crash-course through the Bard's works, including a nine-second *Hamlet*. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

A Few Stout Individuals
(See John Simon's review in this issue.) Michael Grief directs John Guare's new comedy about Ulysses S. Grant and Samuel Clemens. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 6/2. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Fool for Love
29th Street Rep revives its production of the melancholic Sam Shepard drama, a tale of two former lovers who meet at a hotel room in the Mojave Desert. $45. Mon.–Fri. at 8, Sat. at 5 and 8. Through 6/29. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Forbidden Broadway 20th Anniversary Celebration
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty*. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

★ Frogz
Imago Theatre stages its odd kid-friendly extravaganza, complete with enormous accordions and giant reptiles. $10–$30. Call for schedule. Through 5/26. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Godfadda Workout
Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

Hagámanos Pasito/Confesiones del Pene
Mario Ruiz's comedy (*Let's Take It Slow*) tracks a married Colombian couple./Jose Monetero's phallocentric comedy (*The Penis Speaks*) riffs on *The Vagina Monologues*. $25–$40. Call for schedule. Through 5/27. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

A Letter From Ethel Kennedy
Actress Joanna Gleason, who won a Tony for her role in the Broadway premiere of *Into the Woods*, returns to New York to direct Christopher Gorman's new work, a comic drama about a middle-aged gay man who's still attempting to reconcile with his family. $37.50. Call for schedule. • MCC Theater, 120 W. 28th St. (212-206-1515).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Now featuring Laura Branigan. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

★ Mr. Goldwyn
In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Lebby and John Lollos. Neil Simon specialist Gene Saks directs. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Much Ado About Nothing/Romeo and Juliet
Pearl Theatre stages the classics, in repertory. $28–$35. Call for schedule. Through 6/16. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ The Odyssey
Nobel winner Derek Walcott's new stage version of Homer's epic tale, directed by Edward Berkeley. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).

Pigtown
The Irish Rep stages Mike Finn's drama about a Limerick butcher who approaches the end of his life. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause
Reno transfers her successful solo show, one that was intended to be a vehicle for her rants but quickly became one of the first theatrical performances to incorporate a response to September 11. $40. Mon., Thurs.–Sat. at 7 and 10, Sun. at 5:30. • Zipper, 336 W. 37th St. (212-239-6200).

★ Ricky Jay: On the Stem
Sleight-of-hand master, author (*Learned Pigs & Fireproof Women*), self-publisher (*Jay's Journal of Anomalies*), and actor (*Heist*), Ricky Jay is something of a phenomenon. His 1994 show, *Ricky Jay and His 52 Assistants*, sold out almost instantly, and his new one threatens to do the same. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Wed. at 2 and 7, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Smelling a Rat
The New Group stages Mike Leigh's comic drama about a pest-extermination magnate who returns from a well-deserved vacation to find an array of lovers coupling in his penthouse. Featuring Brian O'Byrne, Terence Rigby, Cara Seymour, Eddie Kaye Thomas, and Michelle Williams. $32–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Samuel Beckett, 410 W. 42nd St. (212-279-4200).

Onstage

String Theory

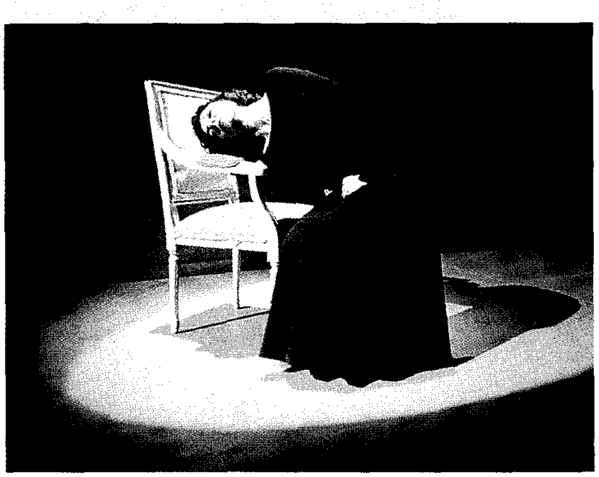
DUMBO's hot new St. Ann's Warehouse has opened with a bang. The space's first two productions—the Wooster Group's *To You, The Birdie! (Phèdre)* and the Builders Association's *Xtravaganza*—were loud, brash, and as good as Off-Off Broadway gets, but Arts at St. Ann's is heading back to its humbler roots with its annual puppet festival, **Labapalooza!** This year, the festival strings together an eclectic batch of odd works, including Ed Woodham's *Useful Tables*, a "fable about tables"; Eric Novak's *Fact Leaves Its Ghost*, a riff on Francis Bacon and Charles Mingus; and Brian Selznick's *The Dinosaurs of Waterhouse Hawkins*, a tribute to the artist who built the world's first life-size models of dinosaurs. Performances begin May 23. (See "Off-Off Broadway.")

PHOTOGRAPH BY JANE STEIN.

Opening

Virginia Is for Actors

"Really," Virginia Woolf once wrote, "I don't like human nature unless all candied over with art." That's a good thing, because otherwise, all the recent adaptations of her life—*The Hours, Love Seats for Virginia Woolf*, etc.—would've left the writer spinning in her grave. Next up is SITI Company's **Room**, a solo performance by Ellen Lauren (pictured), staged by Anne Bogart, about one afternoon in that famous room of her own. Previews begin May 21 for a May 23 opening at Classic Stage. (See "Off Broadway.")



PHOTOGRAPH BY ELLEN LAUREN.

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace
Illeana Douglas and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Wed. and Sat. at 3. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

★ The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

3 Dark Tales
Theatre O's dark and comic take on three office mates. $20–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

21 Dog Years: Doing Time @ Amazon.com
Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. Through 6/30. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 5/26: Karen Black, Janet Hubert, and Andrea McArdle. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vienna: Lusthaus (Revisited)
Conceived and directed by Martha Clarke, with text by Charles L. Mee and music by Richard Peaslee, this sexy multimedia performance, originally staged in 1986, evokes the spirit of Vienna a the turn of the century. $50–$60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Off-Off Broadway

Birdy's Bachelorette Party
An interactive comedy about the high jinks of a bride and her pals. $60. Fri. at 8 and 10:30. • Culture Club, 179 Varick St. (212-352-3101).

NEWYORKMETRO.COM
Find a review. For John Simon's theater reviews, go to nymetro.com/archive/simon.

The Bomb
International Wow Company revives its production about love and nukes. $20–$35. Wed.–Sat. at 8, Sat. at 2. • Flaboyan Theatre, 107 Suffolk St. (866-468-7619).

Cute Boys in Their Underpants . . .
Vortex stages the latest in a batch of unrelated raunchy plays. $19. Mon., Thurs.–Sat. at 8, Sun. at 5. Through 6/9. • Dixon Place, 309 E. 26th St. (212-532-1546).

★ The Guys
Amy Irving and Tom Wopat star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. • The Flea, 41 White St. (212-206-1515).

I'm Not Gay, I'm New Wave!
Jackie "Puts the 'Ew' in New Wave" Beat trills eighties parodies. $15. 5/24–5/26 at 8. • Fez, 380 Lafayette St. (212-462-9077.)

Jack Kerouac: Last Call
Tom O'Neil's new drama about the last night of the writer's life. $10–$15. Thurs.–Sun. at 7. Through 7/14. • 13th Street Repertory, 50 W. 13th St. (866-468-7619).

Jimmy Carter Was a Democrat
Rinne Groff's comedy, a hit at P.S. 122, transfers to the Kitchen, where it will introduce lefty academic Samuel B. Shostakovitz, a wannabe folk singer with the hots for a labor activist. $20. Tues.–Fri. at 8, some Sats. Through 5/24. • The Kitchen, 512 W. 19th St. (212-255-5793).

Labapalooza!
The annual puppetry festival, featuring works about everything from pterodactyls to Charles Mingus. $20. Call for schedule. 5/23–6/1. (See box.) • St. Ann's Warehouse, 38 Water St., Brooklyn (718-858-2424).

Life During Wartime
No-Pants Theatre stages a drama about two New Yorkers in the aftermath of September 11. $15. Thurs.–Sun. at 7. Through 6/2. • Here, 145 Sixth Ave. (212-647-0202).

Little Annie and Friends
Multimedia performance artist Little Annie performs with Paul Wallfisch, Kid Congo Powers, Nicky Paraiso, others. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The Marriage of Figaro
The classic Beaumarchais comedy. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Measure for Measure
Damon Kiely stages his adaptation of the classic, set in the squalor of 1979 Times Square. $10–$15. Wed.–Sat. at 7:30. • Show World, 669 Eighth Ave. (212-586-7829).

★ Monday Night Magic
Some of the world's best magicians perform live. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Mr. Kolpert
David Gieselmann's comedy tracks five ordinary people whose lives become extraordinarily absurd. $12–$15. Call for schedule. • Dixon Place, 309 E. 26th St. (212-532-1546).

Nighttown
In Susan Mosakowski's new drama, Michael Ryan plays an institutionalized actor who befriends a man (Matthew Maguire) because he believes that the guy killed his wife's lover. $20. Wed.–Sat. at 9:30. • Flea, 41 White St. (212-226-2407).

Placebo Sunrise
Garvey & Superpants stage their latest oddity. $3–$20. Thurs.–Sat. at 8, Fri. and Sat. at 11. • Pleasure Center, 125 W. 42nd St. (212-726-3054).

Popera!
The finest drag diva to come out of Juilliard, Shequida riffs on the mainstreaming of her art—opera, that is. $20. Mon. and Tues at 8, Fri. and Sat. at 10:30. Through 6/8. • P.S. 122, 150 First Ave. (212-477-5288).

Reading Hebron
Jason Sherman's dark take on the 1994 Hebron Massacre. $15. Thurs.–Sun. at 8. • Access Theatre, 380 Broadway (212-206-1515).

Red Death
Clubbed Thumb's contemporary adaptation of Poe's *The Masque of the Red Death*. $15. Fri.–Sun. at 8. • Ohio Theater, 66 Wooster St. (212-802-8007).

Response: Stories About What Happened
Short works written after September 11. $12. Wed.–Sat. at 8. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

Room Tone
The terrific company Elevator Repair Service marks its tenth year with a dark work-in-progress performance, a meditation on spirituality based on works by William James and Charles Dickens. $17. Thurs.–Sun. at 7:30. • P.S. 122, 150 First Ave. (212-477-5288).

The Sandman
Target Margin stages a new opera based on E.T.A. Hoffman's classic story. $20. Mon., Wed., Fri., and Sat. at 8. • Connelly Theater, 220 E. 4th St. (212-358-3657).

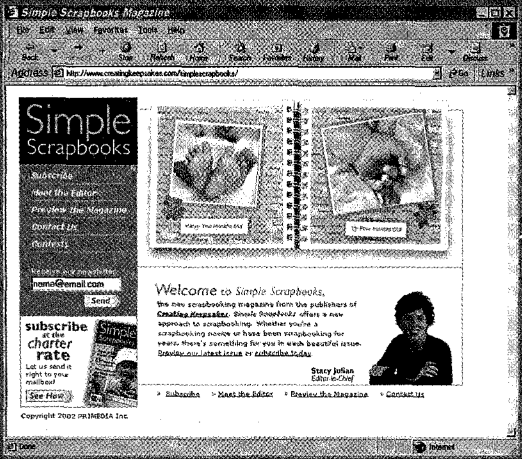
Self Defense
New Georges stages Carson Kreitzer's drama about a prostitute on death row. $15. Mon.–Sat. at 8:30. 5/24–6/15. • Here, 145 Sixth Ave. (212-647-0202).

The 7 Minute Series
The Ontological-Hysteric Theatre stages its annual series of short works. $10. Call for schedule. • Ontological Theater at St. Mark's, 131 E. 10th St. (212-533-4650).

Ties That Bind
The Latino-focused theater company Intar stages three plays in repertory: Oliver Mayer's *Young Valiant*, Eduardo Andino's *Cuchifrito*, and Richard A. Bracho's *A to B*, a romantic drama set in San Francisco's Mission district. $15–$25. Call for schedule. Through 6/30. • Intar 53, 508 W. 53rd St. (212-279-4200).

The Violence Project
This new musical, composed and directed by Elisabeth Swados, stars an ensemble of 23 school-aged performers and explores youth violence. $15. Wed.–Sun. at 8, Sun. at 2:30. 5/22–5/26. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The World Is Round
A new kid-friendly musical based on Gertrude Stein's little-known children's book of the same name, by Drew Pisarra, with score by Gisburg and trip-hop beats by Phil Painson. $10. Sun. at 2. • Manhattan Theatre Source, 177 Macdougal (212-501-4751).


Simple Scrapbooks Magazine
File Edit View Favorites Tools Help
Back Stop Refresh Home Search Favorites History Mail Print Edit Discuss
Address
Go Links
Subscribe
Meet the Editor
Preview the Magazine
Contact Us
Contests
Receive our newsletter
Send
See How
Done
Internet

http://www.creatingkeepsakes.com/simplescrapbooks/

Simple Scrapbooks

name@email.com

subscribe at the charter rate

Let us send it right to your mailbox!

Welcome to *Simple Scrapbooks*,

the new scrapbooking magazine from the publishers of Creating Keepsakes. *Simple Scrapbooks* offers a new approach to scrapbooking. Whether you're a scrapbooking novice or have been scrapbooking for years, there's something for you in each beautiful issue. Preview our latest issue or subscribe today.

Stacy Julian
Editor-in-Chief

» Subscribe » Meet the Editor » Preview the Magazine » Contact Us

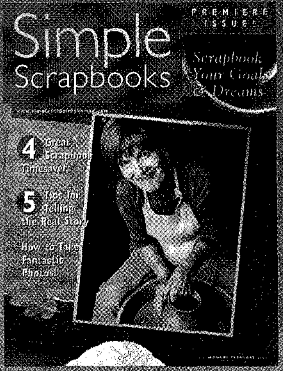
Copyright 2002 PRIMEDIA Inc.

Log on

No purchase necessary. A purchase does not improve your chances of winning. Entrants must be age 18 or above and a legal resident of the 50 United States and the District of Columbia. To enter visit www.simplescrapbooksmag.com and fill in the required entry information. One entry per person. More than one entry per person or email address will void all entries from that person or email address. All entries must be received by May 31, 2002. Winner will be selected in a random drawing on or about June 5, 2002. Odds of winning depend on total number of entries received. Winner will be notified by mail on or about June 15, 2002. Acceptance of prize constitutes winner's permission to use their names, likenesses, cities and states for advertising and publicity purposes without additional compensation except where prohibited by law. All federal, state and local laws and regulations apply. Void where prohibited by law. For a complete list of rules, see www.simplescrapbooksmag.com.

Simple Scrapbooks
5 Easy Baby Books You Can Make
Organize Your Photos—Fast
4 Time Savers for Your Scrapbook
Make an Album the Whole Family Will Love

Enter online to win a 1-year subscription - a $29.94 newsstand value - to *Simple Scrapbooks*, the new magazine that makes preserving memories fast and fun!


PREMIERE ISSUE!
Simple Scrapbooks
Scrapbook Your Goals & Dreams
4 Great Scrapbook Timesavers
5 Tips for Telling the Real Story
How to Take Fantastic Photos!

For a limited time only, **save up to 33% off the newsstand price** when you order *Simple Scrapbooks* magazine online.

25 Fun & Meaningful Memory Books You Can Make in a Weekend
simple scrapbooks
Stacy Julian
Introduction by Lisa Bearnson

Sign up now for our **free e-mail newsletter** featuring special offers, helpful tips and handy shortcuts.

BONUS! FRIENDSHIP ALBUM HINTS
Simple Scrapbooks
Step-by-Step Guide to Making a Scrapbook
Wedding Albums You Can Make
Product Picks: 11 Best Albums
Expert Tips For Fast Easy Pages

Access **exclusive insider advice** from Stacy Julian, *Simple Scrapbooks* editor-in-chief, on getting started as a scrapper.

and win!

at simplescrapbooksmag.com

Check out www.SimpleScrapbooksMag.com
and start scrapbooking today!

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ John James Audubon and Robert Havell Jr.
Sixty-one artist's proofs from Audubon's four-volume *The Birds of America* that were passed down through the family of Audubon's engraver, Robert Havell Jr., who contributed landscape and floral backgrounds to the prints; through 7/12. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Dennis Clive
Ceramic sculptures of World War II fighter planes, ranging from two to seven feet in length; through 6/13. • Stone, 113 E. 90th St. (212-987-4997).

★ Elsa von Freytag-Loringhoven
Previously unknown assemblages by the New York Dada artist known as "The Baroness"; through 6/15. • Naumann, 22 E. 80th St. (212-472-6800).

★ Julio González
A survey of sculptures and drawings by the Spanish artist (1876–1942) who spent most of his career in Paris and is known for his abstract forged and welded open-form constructions in iron, bronze, and silver; through 6/28. • Dickinson Roundell, 19 E. 66th St. (212-772-8083).

Jim Peters
Early and recent paintings, constructions, and drawings that depict the human figure in moments of everyday drama; through 6/29. • CDS, 76 E. 79th St. (212-772-9555).

★ Ed Ruscha
Paintings depicting birds and fish on atmospheric backgrounds that were made by the artist in the early sixties and last shown in 1965 at the Ferus Gallery in Los Angeles; through 6/8. (See box.) • C&M, 45 E. 78th St. (212-861-0020).

Pam Sheehan
Small-scale landscapes, seascapes, and portraits; through 6/14. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

★ Francis A. Silva
Atmospheric Hudson River and coastal New England scenes by a luminist painter (1835–1886); through 6/28. (See box.) • Berry-Hill, 11 E. 70th St. (212-744-2300).

57th Street Area

Vincenzo Amato
Welded-steel sculptures incorporating boatlike forms; through 6/8. • McGrath, 20 W. 57th St. (212-956-3366).

Maurizio Cattelan/Thomas Struth
An installation, *Frank and Jamie*, that is both an inverted image of power and about the seduction of authority/New large-scale photographs taken in the Pergamon Museum, Berlin. Through 6/15. • Goodman, 24 W. 57th St. (212-977-7160).

★ Karin Davie
Previously unexhibited works on paper that offer an overview of the artist's various themes and methodologies; through 6/22. • Boone, 745 Fifth Ave. (212-752-2929).

Stephen De Staebler
Sculptures of fragmented figures constructed from fired clay and wood; through 6/15. • Franklin Parrasch, 20 W. 57th St. (212-246-5360).

★ Richard Diebenkorn
Figurative drawings, gouaches, and paintings from the artist's estate dating from the late fifties through the early sixties; through 6/7. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ Adolph Gottlieb
The gallery's first exhibition of works from the Adolph and Esther Gottlieb Foundation, consisting of vertical-format paintings made by the Abstract Expressionist between 1956 and 1973; through 6/8. • Pace Wildenstein, 32 E. 57th St. (212-421-3292).

Zebedee Jones
Monochromatic paintings with a sculptural presence; through 6/14. • Danese, 41 E. 57th St. (212-223-2227).

Susan Kleinberg
Fear Not, a video work featuring interviews with politicians, writers, scientists, and people from all walks of life on their concepts of courage; through 6/28. • Neuhoff, 41 E. 57th St. (212-838-1122).

Cynthia Knott/Anne Harris
Paintings of the ocean and sky made on site near the artist's home in eastern Long Island/Painted portraits of imaginary people that portray skin as a translucent container. Through 6/8. • D C Moore, 724 Fifth Ave. (212-247-2111).

Charles Matton
Elaborate box constructions that contain recreations of famous and anonymous interiors; through 6/21. • Forum, 745 Fifth Ave. (212-355-4545).

Ricardo Mazal
Abstract paintings, works on paper, and monotypes; through 6/21. • Barquet, 41 E. 57th St. (212-644-9090).

Alfonso Ossorio/Clifford Odets
Brilliantly colored paintings and mixed-media assemblages on shaped panels—works the Philippino-born artist labeled "congregations"—dating from 1936 to 1990/Humorous and occasionally disturbing "naive" paintings created during the forties and fifties by the American playwright. Through 8/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

★ Pablo Picasso
The first full-scale retrospective of works inherited by Marina Picasso, the granddaughter of Picasso and his first wife, Olga Kokhlova, including paintings, sculptures, drawings, unique ceramics, and prints; through 7/26. • Krugier, 41 E. 57th St. (212-755-7288).

★ Martin Puryear
Five new wood sculptures, a drawing, and prints by this sculptor whose work has been the subject of three museum retrospectives in the past decade; through 6/21. • McKee, 745 Fifth Ave. (212-688-5951).

Timothy Woodman
Painted aluminum relief sculptures; through 6/7. • De Nagy, 724 Fifth Ave. (212-262-5050).

SoHo and TriBeCa

★ Dennis Adams
Large-format photographs that depict airborne debris in Manhattan; through 6/28. • Kent, 67 Prince St. (212-966-4500).

Bo Bartlett
Large-scale paintings that imbue scenes from everyday life with symbolic meaning; through 7/15. • P•P•O•W, 476 Broome St. (212-941-8642).

★ Tyyne Esko
Poetic paintings of rural Finland by a self-taught Finnish artist who began painting in 1972 when she was 52; through 6/28. • Ross, 568 Broadway (212-343-2161).

★ Peter Hutchinson
Recent collages and early photographs by the Earth artist; through 6/8. • Fung, 537 Broadway (212-334-6242).

Gillian Jagger
Casts of a dead pregnant doe found by the sculptor on a neighbor's farm; through 6/29. • Kind, 136 Greene St. (212-925-1200).

★ Jason Rhoades
A new installation, *PeaRoeFoam. The Impetuous Process & From the Costner Complex* that continues the artist's attempt to map out the conditions under which art can be made; through 6/29. • Zwirner, 43 Greene St. (212-966-9074).

Chelsea

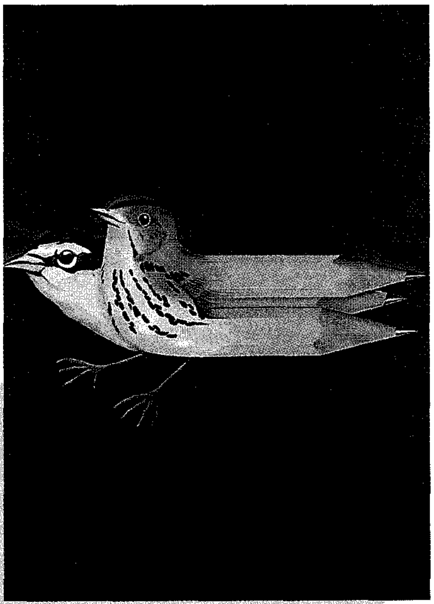
Eija-Liisa Ahtila
Recent video installations by a Finnish artist; through 6/29. • Gasser & Grunert, 524 W. 19th St. (212-807-9494).

★ Karl Benjamin and Norman Bluhm
Abstract paintings by both artists—hard-edge geometric by the former and gestural by the latter—that were made between 1955 and 1965 and reveal a shared love of color and overall opticality; through 6/22. • Snyder, 601 W. 29th St. (212-871-1077).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Talent

Early Birds



One of the masters of deadpan is everywhere this month. **Ed Ruscha**'s latest canvases of stylized mountains and their reflections—a series he calls "mirror paintings"—emblazoned with double-entendre witticisms can be seen in Chelsea at the Gagosian Gallery. Those new to Ruscha should probably initiate the acquaintance uptown, though, where his charming, text-free, early-sixties paintings of birds (pictured, *Birds, Pencils*, 1965) and fish in various states of metamorphosis—not exhibited since their debut at L.A.'s celebrated, long-defunct Ferus Gallery—are being shown at C&M Arts. And while you're at it, pick up a copy of Ruscha's own *Leave Any Information at the Signal* (edited by Alexandra Schwartz; MIT Press; $44.95), the ultimate insider guide to all things Ruscha, in bookstores by May 31. (See "Galleries: Solos.")

PHOTOGRAPH COURTESY OF C&M ARTS.

Photography

We Are Family

Last May, the International Center of Photography honored **Elinor Carucci** with its Infinity Award for Young Artist. This April, the Israeli-born photographer received a Guggenheim fellowship in photography. Now, at 30, Carucci has her first book, *Closer* (Chronicle Books; $40), and her third solo New York show at Ricco/Maresca Gallery. Carucci's use of her family is hardly untread territory—Tina Barney, Richard Billingham, and Sally Mann have been there, done that—but Carucci's sexually charged presence in many of her pictures and the implied intimacy between her loved ones (pictured, *Annual Vacation)* are something to behold. (Through June 15; see "Photography.")

★ Linda Besemer
Monumental abstract stripe paintings draped on aluminum rods; through 6/8. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Tony Bevan
Paintings of the human head and architectural structures that push linear deformation and simplification to the extreme; through 6/1. • Miller, 524 W. 26th St. (212-366-4774).

Ansuya Blom/Chie Fueki
Drawings and films/Recent collages. Through 6/8. • Maynes, 529 W. 20th St. (212-741-3318).

Tom Burckhardt/Susanna Starr
Totemic paintings that mix abstraction and stylized images/Sculptures of poured paint. Through 6/8. • Golden, 526 W. 26th St. (212-727-8304).

★ Mark di Suvero
A new large-scale steel construction that could be considered an abstract drawing materialized in space, and a group of drawings from an ensemble made for the Nasher Sculpture Center, Dallas; through 6/29. • Cooper, 534 W. 21st St. (212-255-1105).

Karen Finley
Paintings of beds that reveal their owner's quirks; through 7/26. • Liebman Magnan, 552 W. 24th St. (212-255-3225).

Caio Fonseca
New abstract paintings and works on paper; through 6/22. • Kasmin, 293 Tenth Ave. (212-563-4474).

Isca Greenfield-Sanders
Paintings based on digitally altered found photographs of one family's vacations and weekend gatherings in the late fifties; through 6/15. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

★ Peter Halley
An installation of wall paintings, silk-screened prints, and computer-generated wall paper that transforms the gallery into an environment of exploding cells, filtered texts, clouds, and eruptions; through 6/22. • Boone, 745 Fifth Ave. (212-752-2929).

Eberhard Havekost
Paintings that reduce building façades, mobile homes, and house exteriors to pure, almost abstract forms; through 6/15. • Kern, 532 W. 20th St. (212-367-9663).

★ Jim Hodges
Wall murals, a photo-sculpture, sheet-music collage drawings, and other works that transform everyday materials into metaphors for the passage of time; through 6/22. • CRG, 535 W. 22nd St. (212-229-2766).

★ Brice Marden
Paintings and drawings from the past five years, including seven paintings from the artist's recent "Red Rocks" series, characterized by the kinds of rich colors not seen in his work since the seventies, and three paintings made between 1996 and 2000 that were inspired by his encounter with a black bear in rural Pennsylvania; through 6/21. • Marks, 523 W. 24th St. and 522 W. 22nd St. (212-243-0200).

Manuel Neri/Beatrice Caracciolo
Works on paper created between 1978 and 1980 that depict the figures of models posed in magazines/Calligraphic abstract drawings. Through 6/15. • Cowles, 537 W. 24th St. (212-925-3500).

Claes Oldenburg and Coosje van Bruggen
New sculptures that fuse references to nature, art, and literary history, and European and American themes spanning the eighteenth century to the present; through 6/28. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Richard Prince
New paintings that depict the artist's handpainted jokes atop gestural backgrounds that reference postwar abstraction; through 6/15. • Gladstone, 515 W. 24th St. (212-206-9300).

★ David Reed
New large-scale abstract paintings of overlapping serpentine forms; through 6/15. • Protetch, 511 W. 22nd St. (212-633-6999).

★ Susan Rothenberg
Paintings from the past four years whose traces of fragmented figurative imagery are derived from the artist's daily life on a ranch in New Mexico; through 6/1. • Sperone Westwater, 415 W. 13th St. (212-431-3685).

★ Ed Ruscha
New paintings that depict stylized mountains emblazoned with palindromes and witticisms; through 6/15. (See box.) • Gagosian, 555 W. 24th St. (212-741-1111).

Susan Shatter
Recent watercolor seascapes; through 6/8. • Lyons Wier, 526 W. 26th St. (212-242-6220).

John F. Simon Jr.
Works made with laser-altered Formica, Linoleum, and Plexiglas; through 6/8. • Gering, 534 W. 22nd St. (646-336-7183).

★ Alan Uglow/Cris Gianakos
New paintings based on stadiums/Two plywood sculptures that make up the form of a seating arrangement. Through 6/1. • Stark, 555 W. 25th St. (212-807-1051).

★ Carrie Yamaoka/Carrie Moyer
Abstract paintings that consist of Mylar encapsulated in coatings of clear resin/One large-scale painting that depicts Rushmore-like visages of Marx, Lenin, and Mao. Through 6/15. • ebs, 525 W. 26th St. (212-643-200770).

★ Andrea Zittel
"A–Z Cellular Compartment Units," ten interconnected boxlike chambers that fit inside a standard-size room and are the artist's latest sculpture-modules designed to making living more efficient and fun; through 6/15. • Rosen, 525 W. 24th St. (212-627-6000).

Group Shows

Madison Avenue and Vicinity

Castelli
"Vertigo," works by Duchamp, Hesse, Nauman, the Starns, others; through 6/7. • 59 E. 79th St. (212-249-4470).

Gagosian
"The Physical World," paintings and sculpture by Basquiat, Duchamp, Gober, Hirst, Johns, Judd, Klein, Newman, Ryman, Saville, Whiteread, others; through 6/29. • 980 Madison Ave. (212-744-2313).

★ Knoedler
"Coming to Light," paintings by Avery, Gottlieb, and Rothko that were made during their summers in Provincetown between 1957 and 1961; through 8/15. • 19 E. 70th St. (212-794-0550).

★ Mitchell-Innes & Nash
American and European modern and contemporary sculpture, by Andre, Arp, de Kooning, Judd, Lichtenstein, Long, Miro, others; through 6/28. • 1018 Madison Ave. (212-744-7400).

57th Street Area

★ Cohan
"Painting Matter," works whose material properties are their subject matter, by Apfelbaum, Artschwager, Calame, Hirst, Paine, Stockholder, others; through 6/15. • 41 W. 57th St. (212-7755-7171).

SoHo and TriBeCa

★ Ace
"Artists to Artists," works by 161 artists who were granted TriBeCa studio residencies through the Space Program of the Marie Walsh Sharpe Art Foundation; through 6/1. • 275 Hudson St. (212-255-5599).

★ Exit Art
"Show People: Downtown Directors and the Play of Time," an exhibition exploring the directorial work of Abdoh, Bogart, Foreman, Monk, Schumann, and Wilson through individual installations; through 8/17. • 548 Broadway (212-966-7745).

Chelsea

Generous Miracles
"For Skin," contemporary photography and sculpture by Alba, Aziz + Cucher, Geerlinks, Kessler, Serrano, others; through 6/8. • 529 W. 20th St. (212-352-2719).

★ Rodgers
"Mono-Chrome," an exhibition of monochromatic paintings and sculptures by Eversley, Kline, Marioni, Pietrosanti, Rueda, curated by Barbara Rose; through 6/22. • 529 W. 20th St. (212-414-9810).

Thorp
"From Chelsea with Love," works by Baenziger, Beckman, Brown, Hassuk, Kwiatek, and Mullen; through 6/29. • 210 Eleventh Ave. (212-691-4933).

Photography

★ Tina Barney
New large-scale color prints of English people at home and at school; through 6/15. • Borden, 560 Broadway (212-431-0166).

★ Elinor Carucci
Color photographs chronicling the artist's life with her husband, mother, father, grandparents, and other fam-

PHOTOGRAPH COURTESY OF RICCO/MARESCA GALLERY.

ily members; through 6/15. (See box.) • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Gregory Crewdson

Elaborately staged, large-scale color photographs that explore social alienation, personal obsession, and sexual desire; through 6/15. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Horst P. Horst

Vintage prints from the late photographer's personal collection that have not been previously exhibited or published; through 6/15. • Greenberg, 120 Wooster St. (212-334-0010).

★ ICP

"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth Ave. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, students and seniors $6.

Myriam Laplante

Photographs of people in animal costumes romping in arcadian landscapes; through 6/29. • Nosei, 530 W. 22nd St. (212-741-8695).

★ Ray K. Metzker/Dodo Jin Ming

New unique composites assembled from the photographer's vintage prints from the sixties/Black-and-white photographs of turbulent seas that evoke the paintings of Turner and Homer. Through 6/15. • Miller, 20 W. 57th St. (212-397-3930).

★ Lisette Model

Images from the photographer's "Running Legs" and "Reflections" series, made between 1939 and 1945, and portraits of jazz singers and views of the Lower East Side; through 6/29. • Cooper, 521 W. 21st St. (212-255-1105).

★ Scott Peterman

Photographs that depict mundane ad hoc vernacular architecture as mysterious monuments; through 6/15. • Silverstein, 520 W. 21st St. (212-929-4300).

★ Orit Raff

Close-up photographs of scorched pots, soap bars, and gloves that explore notions of cleanliness; through 6/22. • Saul, 535 W. 22nd St. (212-627-2410).

★ Georges Rousse

Photographs of dilapidated architectural interiors in Europe, Asia, and the United States that artist alters by cutting away walls and painting; through 6/29. • Mann, 210 Eleventh Ave. (212-989-7600).

Paolo Roversi

Polaroids and newly invented Polaroid editions and dye transfers taken in the photographer's studio; through 6/22. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Sebastião Salgado

Photographs documenting the ravages of polio on children and the efforts of organizations to deliver polio vaccine to some of the most conflict-ridden places in the world; through 8/16. • Aperture's Burden Gallery, 20 E. 23rd St. (212-505-5555).

★ Larry Silver

Photographs of suburban southern Connecticut taken over the past 30 years; through 7/27. • Silverstein, 504 W. 22nd St. (212-627-3930).

Staley-Wise

Photographs of trees, flowers, vines, and other botanical subjects by Horst, Cartier-Bresson, Beaton, LaChapelle, Lennard, Stern, Zahedi, others; through 6/15. • 560 Broadway (212-966-6223).

Frederic Weber/Randy West

Color photographs in which figures whose heads and faces have been cropped are depicted as isolated luminous forms in dark backgrounds/Color images of the surfaces of fabrics. Through 6/29. • Richardson, 535 W. 22nd St. (646-230-9610).

Museums

American Craft Museum

★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/8. • "Zero Karats: Jewelry From the Donna Schneier Collection." A collection of jewelry fashioned from non-precious stones and metals that was donated to the museum; through 9/8. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum

★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History

"Baseball As America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum

"Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Brooklyn Museum of Art

"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars: Episode I—The Phantom Menace*; through 7/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. noon-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center

★ "Ellsworth Kelly, *Tablet 1948–1973*." 188 panels that were created by the artist from hundreds of smaller works, such as collages, sketches, and drawings, and served as preliminary concepts for large-scale paintings and sculptures; through 7/24. • "Sarah Oppenheimer: Hallway." An installation transforming the Drawing Center's Drawing Room at 40 Wooster Street into a hallway whose dimensions she will alter during the course of the exhibition; through 7/7. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

★ "Greuze the Draftsman." The first exhibition devoted exclusively to the drawings of the eighteenth-century French painter and draftsman (1725–1805), featuring works on loan from numerous American and European museums; through 8/4. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Priceless Children: American Photographs 1890–1925/Child Labor and the Pictorialist Ideal." Vintage black-and-white images of working-class children by F. Holland Day, Gertrude Käsebier, Edward Steichen, Edward Weston, Clarence White, and other pictorialist photographers; through 7/13. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • ★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed media sculptures by the British artist that were cast from her new home and studio in London; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "New York: Capitol of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, DeCarava, Evans, Klein, Levitt, and Winogrand; through 9/2. • "Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery; through 6/30. • "An Artist's Response to Evil: "We Are Not the Last" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Adrian: American Glamour." Examples of fashion work and costume designs for MGM by the American designer (1903–1959) who dressed Greta Garbo, Katharine Hepburn, Norma Shearer, and others; through 8/18. • "New York, New York: Photographs From the Collection." Images of New York City from the era of the daguerreotype to the seventies; through 8/25. • ★ "Tapestry in the Renaissance: Art and Magnificence." The first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan." Recently excavated sculptures, bronze vessels, jade carvings, and other relics dating from the thirteenth century B.C. to the third century A.D.; through 6/16. • "Klee's Best." A selection of the artist's paintings from the Berggruen Klee Collection, including watercolors he created in Tunisia in 1914 that were instrumental in his path toward abstraction; 5/24–9/8. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 suggested admission, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

El Museo del Barrio

★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (free admission Thurs. from 5-8).

Museum of Jewish Heritage

"Lives Remembered: A *Shtetl* Through a Photographer's Eye." Sixty photographs of a pre-World War II *shtetl* that were taken by Zalman Kaplan, a Polish photographer in the Polish town of Szczuczyn; through 8/30. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed 10-5:45, Thurs. 10-8, Fri. and the eve of Jewish holidays 10-3; $7, $5 students and seniors.

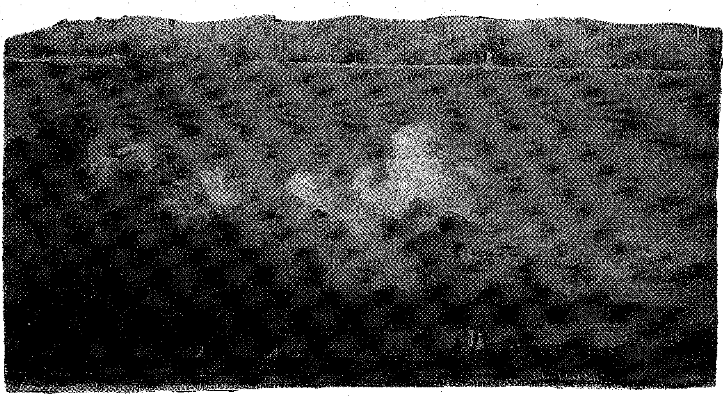
Museum of Modern Art
"Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $12, $8.50 students and seniors.

Museum of the City of New York
★ "Highlights of Manhattan: The Drawings of E. H. Suydam." Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • "Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

On View

Desperately Seeking Silva

In 1980, **Francis A. Silva** (1835-1886) was first included in a major survey, the National Gallery of Art's "American Light," in which the artist's atmospheric maritime scenes were paired with those of such well-known luminists as Martin Johnson Heade and Fitz Hugh Lane. It was a comeback for Silva, but much of his life and career remained a mystery until last year, when Princeton doctoral candidate Mark D. Mitchell was enlisted to help with Berry-Hill Gallery's Silva survey. Mitchell began by conducting archival research and creating his own catalogue of every known Silva work, then selected the most important ones. But he never anticipated the bonanza that appeared when he looked into the collection of Silva drawings and preparatory sketches (pictured, *Baker's Island Light*, circa 1870) in the Peabody Essex Museum in Salem, Massachusetts. There, Mitchell discovered that Silva's daughter had, in the forties, divided her father's works between the Peabody Museum and the Essex Institute. When the institutions merged in 1992, they inadvertently built an unrivaled collection of Silvas. "I was sitting at my desk looking at what I thought were two descriptions of the same collection, when I realized that they were irreconcilable, and that they must refer to two separate, equally large holdings," Mitchell says. He eventually found that the museum housed some 800 works. "When I started this project," Mitchell says happily, "I knew Silva was a New York artist and could have told you where a couple of his paintings were. Now I could draw his family tree." (Through June 28; see "Galleries: Solos.") E.N.



National Academy of Design
★ "177 Annual: An Invitational Exhibition." The debut of New York's oldest annual juried survey of American Art, begun in 1826 as an invitational survey, featuring more than 135 works in various media by 95 artists; through 6/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $4.50-$8; students and seniors.

Neue Galerie
★ "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art
"Lee Bul." An interactive installation, *Live Forever*, that consists of a video projection and three karaoke booths that visitors are invited to enter one at a time for a solo performance; through 7/7. • "Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
★ "Victorians, Moderns, and Beats: New in the Berg Collection, 1994–2001." Manuscripts, books, notebooks, photographs, and other archival materials of E. M. Forster, Henry James, Jack Kerouac, Sylvia Plath, W. B. Yeats, and other writers acquired by the library's Berg Collection of English and American Literature over the past seven years; through 7/27. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"Me, Myself & Infrastructure: Private Lives and Public Works in America." A commemoration of the 150th anniversary of the American Society of Civil Engineers through installations resembling everyday locations designed by the creative team of Chicken & Egg Public Projects, Inc., and Boym Partners, Inc.; through 9/15. • ★ "The Tumultuous Fifties: A View From the New York *Times* Photo Archives." An exhibition of photographs dating from 1896 through the 1980s culled from the New York *Times* pictures archives; through 8/14. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection"; through 1/5/03 • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914–1997); through 7/14. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art
"In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Black Romantic: The Figurative Impulse in Contemporary African-American Art." Paintings and drawings by 30 artists living in the United States whose imagery represents African-American subjects in contemporary settings and scenes; through 6/23. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
★ "2002 Biennial." The largest Whitney Biennial exhibition since 1981, presenting the works of 113 artists and collaborative teams within the museum and outdoors, in Central Park; through 5/26. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
★ "Five by Five: Contemporary Artists on Contemporary Art." Recent works by Reed Anderson, Rina Banerjee, Susan Graham, Ryan Humphrey, and Larry Krone shown alongside works from the Whitney's permanent collection by Mike Kelley, Donald Lipski, Charles Ray, Tom Sachs, and Chris Wool; through 7/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

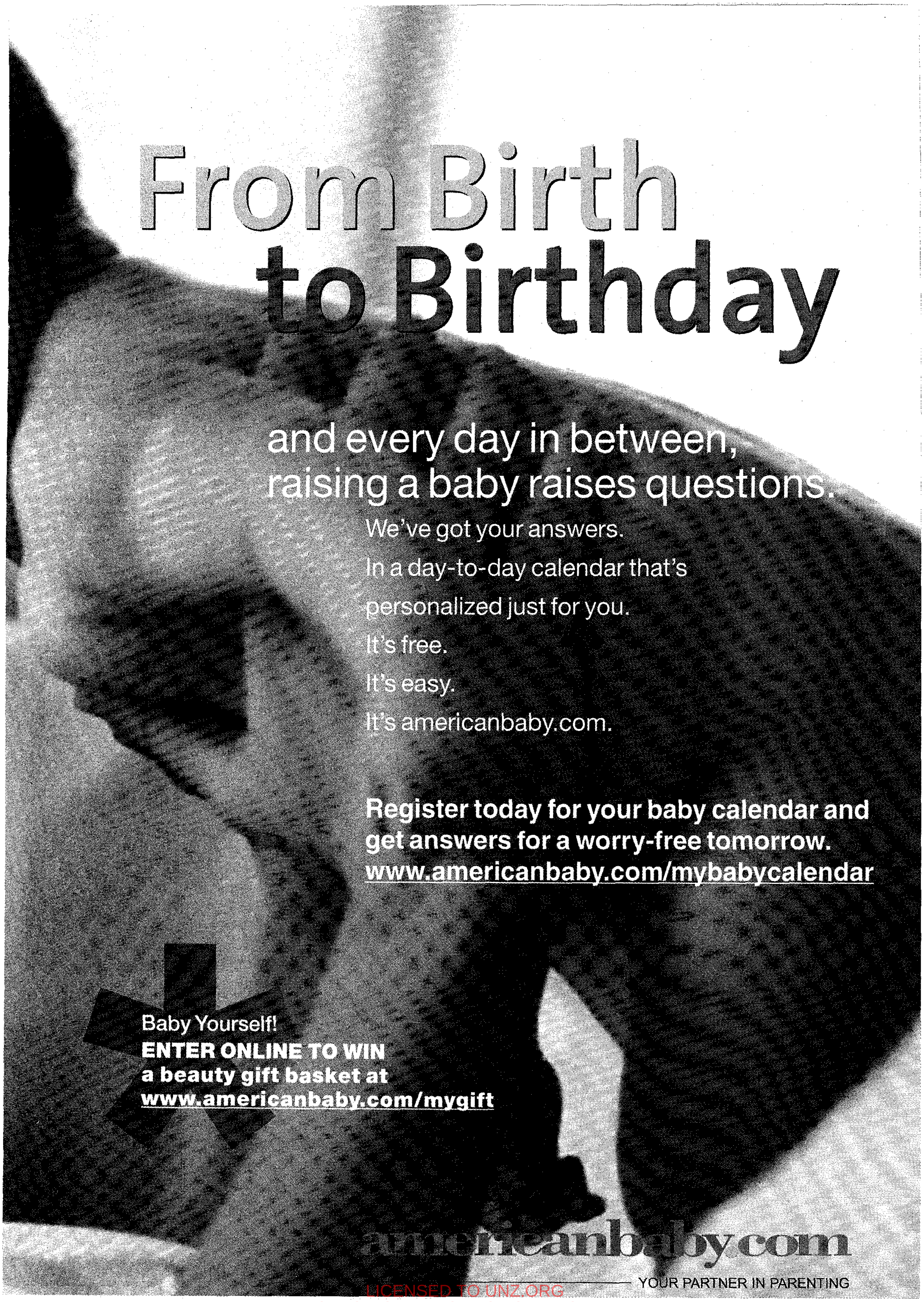
Christie's
5/22 at 2: "Important French and Continental Furniture, Works of Art, Tapestries, and Carpets." On view from 5/18. 5/22 at 10: "Property From the Estate of Doris Merrill Magowan." On view from 5/18. 5/23 at 10 and 2: "European Ceramics Including the Pompey Collection." On view from 5/19. 5/24 at 10 and 2: "Printed Books and Manuscripts." On view from 5/18. 5/28 at 7 and 5/29 at 10: "Latin American Art." On view from 5/23. • 20 Rockefeller Plaza (212-636-2000).

Doyle
5/22 at 10: "Couture, Textiles, and Accessories." On view from 5/18. • 175 E. 87th St. (212-427-2730).

Sotheby's
5/22 at 10:15 and 2: "American Paintings." On view from 5/18. 5/23 at 10:15: "Important Americana, Including Silver, Flags, Folk Art, & Furniture." On view from 5/18. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
5/23 at 10:30 and 2:30: "I. American Watercolors & Drawings, II. Ben Shahn: Paintings, Drawings, & Prints From a Private Collection." On view from 5/19. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH COURTESY OF PEABODY ESSEX MUSEUM.

From Birth to Birthday

and every day in between, raising a baby raises questions.

We've got your answers.
In a day-to-day calendar that's
personalized just for you.
It's free.
It's easy.
It's americanbaby.com.

Register today for your baby calendar and get answers for a worry-free tomorrow.
www.americanbaby.com/mybabycalendar

Baby Yourself!
ENTER ONLINE TO WIN
a beauty gift basket at
www.americanbaby.com/mygift

americanbaby.com
YOUR PARTNER IN PARENTING

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

★ Alias Restaurant
The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portobello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

A Salt & Battery
In addition to all that wonderfully battered-and-deep-fried crispy-flaky stuff and all that goes with it, the new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney-pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I-M)

Bar Veloce
The sleek East Village spot that helped launch the craze for tiny Italian sandwiches paired with easy-drinking wines—and gave off-duty chefs a late-night home besides Blue Ribbon and 'ino—has opened this second branch farther downtown. The pressed panini, tramezzini, and bruschetta, and the all-Italian wine list remain the same, but owner Frederick Twomey has installed a bar twice as long as the original, wisely anticipating a crowd • 17 Cleveland Pl. (212-966-7334). (I)

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Butter
The industrial NoHo space that once housed Belgo has gone au naturel, with every conceivable surface clad in red cedar, walnut, and silver birch, love seats carved out of logs, and a gallery of artworks intended to raise money for charity. Chef Keith Harry's contemporary log-cabin cuisine features gratin of salt cod and tomatoes, sautéed calf's liver with coconut vinegar, and grilled turbot with sake beurre blanc. • 415 Lafayette St. (212-253-2828). (M-E)

Café 66
Nothing on the five-item menu at this unassuming café—which includes jerk chicken wings with mango mayo, creole codfish cakes, and corn croquettes—costs more than $8, making it a welcome addition to the neighborhood and a relatively posh alternative to the Dominican cuchifritos truck across the street. Chef Shae Russell got the recipe for his excellent curried-lamb pie from his friend Marc Solomon, who runs the similarly French-Caribbean café, A, 56 blocks south. • 1030 St. Nicholas Ave., at 162nd St. (212-568-5405). (I)

Cafe Doré
What Smith Street has lost in crêpes, it's more than gained in roti. That's one of the Caribbean specialties of Cafe Doré, a spare but cozy nook that's moved into the former Crêpe Factory space. The fab flatbread is chewy and delicious, perfect for mopping up a savory chick-en-curry stew. Even better is a zingy jerk chicken redolent of allspice and ginger. There's also oxtail, steamed snapper, curried coconut shrimp, and house-made drinks. • 270 Smith St., Brooklyn (718-246-0505). (I)

Carne
Despite the name, the meat-and-potatoes menu, and the telltale presence of creamed spinach, Carne's owners don't want you to think of their restaurant as a steakhouse. What separates it from the sparsely populated uptown herd is the updated diner design, and the rowdy rubberneckers' scene on the elevated bar. But please, don't call it a meat market. • 2737 Broadway, at 105th St. (212-663-7010). (M)

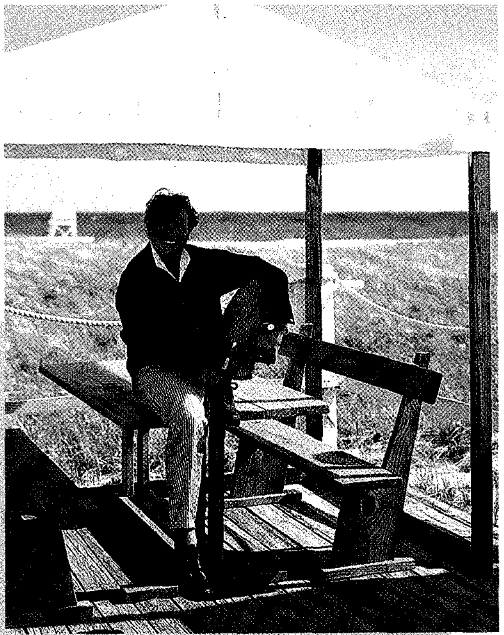
★ craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Fiamma
This ultrasleek SoHo triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for SoHo stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Industry (Food)
What do you get when you mix chefs who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a rustic design that borrows the tree mo-

Opening

Beach Boy



He is, quite literally, the fair-haired boy of Argentine cuisine. Starting in his hometown of Bariloche—think Jackson Hole with grass-fed beef and Hermès scarves—Francis Mallmann earned a reputation as the most flamboyant and gifted Argentine chef of his generation. Now, joining the diaspora of talent occasioned by the unsettled economics of his homeland, Mallmann comes to the seaside **Patagonia West** in Westhampton on May 23, with his kitchenful of beautiful women (a trademark), his eclectic décor (love verses hand-lettered on the walls, their sources ranging from William Blake to Yehuda Amichai to Teddy Roosevelt), and his Andean haute cuisine (organic meat and fresh everything). Among the classics from the Mallmannian oeuvre: a rich and unctuous "7½ Hours" gigot of lamb, "twisted and smashed" sirloin with thyme, silky and delicate salmon confit, and "cast-iron box" of sea bass (a specialty of his restaurant in Punta del Este, Uruguay). Mallmann's long association with the leading family of Argentine wine, the Catenas (a sort of younger house of Mondavi), informs a wine list strong in the Malbecs, Cabernets, and almost Burgundian Chardonnays of Mendoza. "I am an American," says Mallmann. "Trained in Europe, but American. Buenos Aires and New York have a similar stylish sophistication, and the Hamptons is Punta del Este with different constellations in the summer sky." (379 Dune Road, Westhampton; 631-288-5250.) PETER KAMINSKY

PHOTOGRAPHED BY KENNETH CHEN.

tif from the Park? A place very much like this wood-paneled remake of the old Coup space. Chef Marco Morillo's French-American menu pays tribute to Palladin, his late mentor, in dishes like braised Kentucky short ribs with bone-marrow flan. • 509 E. 6th St. (212-777-5920). (M)

Kitchenette Uptown

This much roomier spinoff of the venerable TriBeCa comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I–M)

★ Meet

With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from dorade stacked on warm fennel shavings to white-chocolate ice-cream sandwiches. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M–E)

★ Patio Dining

Sara Jenkins, late of Il Buco and I Coppi, has taken over the range at this tiny closet of an East Village restaurant formerly known as Mugsy's Chow Chow. Rebelling against years of strictly Italian cooking, she changes her menu daily, forging her own seasonally inspired identity with dishes like cauliflower soup, spring rabbit stew, and pan-seared duck breast with fennel three ways (roasted, shaved, and pollen-dusted). • 31 Second Ave. (212-460-9171). (M)

Plantain Café

This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unusual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8596). (I)

Rouge

After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

★ Suba

With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

THAT bar

You've heard of all-day breakfast—why not all-night brunch? It's the first venture from a pair of restaurant publicists who hope to lure Boerum Hill's young gay population with cocktails and brunch, served nightly—not that there's anything wrong with that. Besides eggs Benedict, stuffed pancakes, and challah French toast, the kitchen specializes in comfort food like burgers and grilled cheese. • 116 Smith St., near Dean St., Brooklyn (718-260-8900). (I–M)

★ Théo

he vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Tournesol

Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escriout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mussels, homemade foie gras terrine, and plats du jour like cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) ($)

Washington Park

This long-awaited restaurant marks the return of veteran chef Jonathan Waxman and the chicken he made famous (or that made him famous) at Jams. He's revived signature dishes like red-pepper pancakes with wild smoked salmon, and concocted whimsical appetizers like foie gras tacos and caviar-laced Belon stews. A $45 three-course prix fixe menu changes daily, and reflects the chef's seasonal slant. • 24 Fifth Ave. (212-529-4400). (M–E)

Manhattan

Lower New York

★ Aquagrill

Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Bread

The 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously smooshed in a sandwich press. Neighboring Balthazar supplies the crusty building blocks for a dozen or so terrific combinations, like Sicilian sardines with tomato and "Thai-pepper mayonnaise," aged Genoa salami with nutty Taleggio, and rich Italian tuna with lemon dressing. • 20 Spring St. (212-334-1015). (I) ($)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco

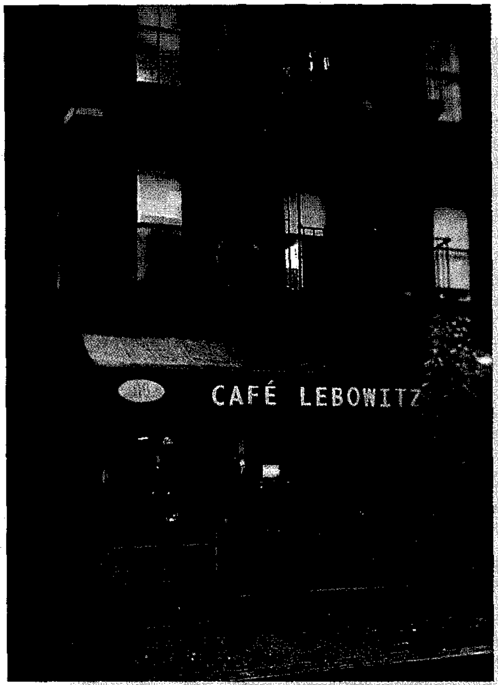
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ The Harrison

With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Nam

Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo



Opening

Fan of Fran

Inspired possibly by Café Sabarsky, the elegant, *echt*-Viennese kaffeehaus at the Neue Galerie, Brian McNally has opened a fin-de-siècle-ish spot of his own, complete with Wiener Werkstätte table accessories, open-faced herring sandwiches, and a delicious goulash. But McNally named **Café Lebowitz** not for an art dealer but for caustic New York writer Fran. "It's very thrilling," says Lebowitz, calling from an undisclosed location out of town, where she's stolen away, she says, "with the idea that I'll finish my book within my lifetime." Although the gently priced bistro menu includes a "green salad Lebowitz" and a spectacular graham-cracker-crusted "Lebowitz cheesecake," neither dish holds any particular significance for the café's namesake. "They're not my favorite foods. Well, green salad is no one's favorite food." But she is considering contributing an apricot-strudel recipe from her mother, "the Albert Einstein of strudel." A fan of coffeehouses and their role as incubators of culture, she admits that she hasn't had much time to spend at the place yet. "I was only there once after dinner; I mainly went to see it and to see the awnings. I went with [Francesco] Clemente, and he was so envious that that really hyped my pleasure. He was despondent." (14 Spring Street; 212-219-2399.)

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

PHOTOGRAPH BY KENNETH CHEN.

bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

★ Omen

The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ 71 Clinton Fresh Food

Now that wunderkind Wylie Dufresne has decamped to work on his new kitchen across the street, his former sous-chef, Matthew Reguin, steps into the spotlight at this celebrated little restaurant. Signature dishes like parsley-root soup and edamame-crusted sea bass seem to be left in capable hands: Before joining the 71 Clinton team, Reguin cooked at Le Cirque and Danube. Expect to see the menu change gradually, with the seasons. • 71 Clinton St. (212-614-6960). (M)

Takeout

Ice Ice Baby

Not every parent considers Italian ices an absolute requirement for a teething tot with a dairy allergy, but that's how **NYC ICY**, a new East Village Italian-ice stand, got started. Dissatisfied with the goods available to their son, Noah, Jonathan and Suzie Leeds decided to get into the business themselves. Like most passionate single-product purveyors, Jonathan is tight-lipped about his methodology: All we could get out of him is that he learned his craft from "some very experienced gelato people, and some old Italian guy," and that he does "certain things differently than other people, but can't really say what." He will admit that he uses mostly natural ingredients in both his water and his cream ices ($1.50 for two scoops to $7 for a quart): freshly squeezed orange juice and Madagascar vanilla in his creamsicle, Callebaut cocoa in his chocolate-peanut butter, fresh-peach purée in his peach, and crystallized ginger and real apricots in his excellent apricot-ginger. So far, the number of giddy adults on line is easily outpacing the number of lactose-intolerant toddlers, but that may change once word spreads among the nursery schools. (21 Avenue B; 212-979-9877.)

Below 14th Street, East

★ Cocina Cuzco

This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of an empire that includes the Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of peppery sauces. • 55 Ave. A (212-529-3469). (I) ($)

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

★ The Tasting Room

A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

★ Annisa

Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

Burrito Loco

The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

Cafe Alyss

If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particularly good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M–E)

★ Chow Bar

Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside

Charleen Badman used to cook for Anne Rosenzweig at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, and a very popular weekend brunch. • 9 Jones St. (212-229-9999). (M)

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallowy neighborhood, it also renders the new place less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Stonewall Bistro

The legendary bar's sister bistro has a laid-back Parisian feel and a menu with something for everyone, including a Black Angus burger, Chilean sea bass, and hanger steak with wild-mushroom jus, not to mention a $12.95 early-bird prix fixe menu. Veteran piano man Jerry Scott provides the soundtrack. • 113 Seventh Ave. So. (917-661-1335). (M)

Tio Pepe

Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

Andreas Brick Oven Ristorante
Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo frutti di mare are among several entrées served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. So, practically, do the 20 various versions of martinis. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I-M) ($)

★ AQ Café
Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met her. • 24 E. 21st St. (212-460-0900). (E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Veritas
Does the wine list make the restaurant? If you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) complements the cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection. • 43 E. 20th St. (212-353-3700). (E)

★ Via Emilia
After playing it safe for years with a greatest-Italian-hits menu, the chef-owner of the former Trattoria i Pagliacci has returned to his Emilia-Romagna culinary roots. The menu features homemade tortellini and tortelloni, a preponderance of balsamic vinegar, and best of all, gnoccho fritto, a basket of puffy fritters served with great cured meats—street-festival fried dough gone to finishing school. • 240 Park Ave. S., nr. 20th St. (212-505-3072). (I-M)

14th–42nd Streets, West Side

★ Above
Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M-E)

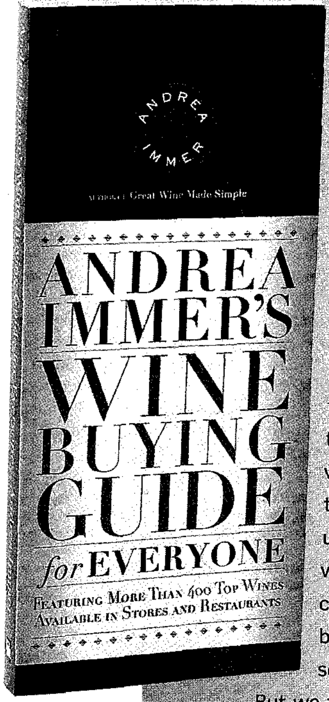
★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

★ City Bakery
Heavenly tarts, perfectly textured cookies and brownies, luscious lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the checkout counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata, and the only salad bar we obsess over, plus a breakfast and lunch counter with its own separate menu, and a habit-forming weekend brunch. • 3 W. 18th St. (212-366-1414). (I-M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

IN PRINT

If the exceedingly democratic, user-friendly **Andrea Immer's Wine Buying Guide for Everyone** (Broadway; $12.95) reminds you of a certain identically sized, identically priced paperback restaurant guidebook, it's no accident. Immer—*Esquire* columnist, French Culinary Institute wine dean, and recent James Beard–award winner—would no doubt love to see her new book take its mass-market place next to the *Zagat Survey* on every bookshelf and checkout counter. To that end, she's pulled together a list of more than 400 top-selling wines around the country and invited her populist tasting panel of wine buyers, servers, and consumers to rate them by taste and value—on a scale of 0 to 30, no less. But we find ourselves more interested in Immer's own opinions, particularly the letter grades she assigns based on the staying power of opened bottles ("Kitchen Fridge and Countertop Survivors") and her own personal recommendations for the "Top 50 Wines You're Not Drinking." After all, she's the expert.


ANDREA IMMER
AUTHOR OF Great Wine Made Simple
ANDREA IMMER'S WINE BUYING GUIDE for EVERYONE
FEATURING MORE THAN 400 TOP WINES AVAILABLE IN STORES AND RESTAURANTS

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

Radius
Miso-glazed, sesame-crusted salmon; beef satay; a New Haven–style clam pizza; lasagna Bolognese; and paella are only a few of the global offerings at this modern, minimalist midtown restaurant, plus there's rotating sushi on a stainless-steel conveyor. • 111 West 38th St. (212-869-1818). (I-M)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of

PHOTOGRAPH BY ERIC PIASECKI.

zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 West 21st St. (212-989-0096). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Le Cirque 2000
Don't let the blonde framed foreheads so high and unlined they could host a film festival fool you. Le Cirque has changed. The over-the-top interior has settled into a clash-and-parry rapprochement. Now businessmen outnumber daytime-talk-show hosts. And though classic dishes like lobster salad remain, chef Pierre Schaedelin's strength is gutsier fare like lamb tortellini in a shower of aubergine caviar, or chorizo-stuffed cod. How are the blondes handling this? Sirio Maccioni could make even Karen Hughes purr. • 455 Madison Ave. (212-303-7788). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet

Ask Gael

Do I see Greeks bearing gifts?

Once chef at Milos and Trata, after stints at Bouley and Le Cirque, chef-partner Peter Spyropoulos lightens his native home cooking with classic French tricks at **Dias**—fate's latest gift to Upper West Side gourmands. Lobster and fish stocks, fennel and leeks in the spinach pie, jalapeño and sharp red pepper in the spicy cheese mousse ignite flavors. Suddenly, old familiars in a sampler—garlicky yogurt-based tsatsiki, the smoky eggplant salad, carp-roe taramasalata, and almond-scented skordalia—are reborn, feisty yet ethereal, to smear on thick-sliced sourdough toast. Tomatoes in sunset hues color the huge Greek salad. By the time we've devoured starters—savory stuffed calamari, cuttlefish slivers bathed in saffron-lemon-olive oil, and a mountain of crisp-fried calamari—we can't do justice to luscious grilled char (rare, just as I like it) or the two clay pots from the oven: Chilean sea bass in a rich oniony fish broth, and grape-leaf-wrapped salmon on orzo. After 126 days without a night off, Spyropoulos is happily plotting a meze bar below. (103 West 77th Street; 212-721-6603.)

PHOTOGRAPHED BY PATRIK RYTIKANGAS.

horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews or try the $23.95 pre theater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M–E)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations. A blackened churasco is a couple of degrees of Cajun heat short of a call to Jacoby & Meyers, and needs only minor embellishment like blue cheese, or avocado and Monterey jack. Be sure to order yours on Sullivan Street Bakery ciabatta, and douse the flames with a malted. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Julian's
This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I–M)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Morrell Wine Bar & Cafe
You might think the food can't stand a chance against a 2,000-bottle list and over 100 by-the-glass selections. But Michael Haimowitz acquits himself well in this velvet-upholstered duplex across from the skating rink. Not to be outdone, his kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank and a foie gras club with port marmalade. In warm weather, the outdoor café is a lovely spot to sip and swirl. • 1 Rockefeller Plaza (212-262-7700). (M–E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster crème, honey-cured salmon in puff pastry with whipped dill crème fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. • 828 Eighth Ave. (212-399-4444). (M–E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Utsav Festive India
The $12.95 all-you-can-eat lunch buffet may be pricier than some, but the setting—an elevated bridge between two midtown office buildings—is posher, with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus salads, chutneys and pickles, nan, superb saffron-speckled rice, and silky-sweet Indian puddings for dessert. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Brasserie 8½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Dawat
You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

★ Felidia
In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrées get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

★ The Bar @ Etats-Unis
This might be the Upper East Side's best gourmet bargain. And considering it's only got 24 seats—seven of them bar stools—the joint's low profile is a blessing. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes some of the hearty fare like a seriously satisfying beef stew. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout but gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

Lure Restaurant & Lounge
This offshoot of Bridgehampton's Lure at the Independent aims higher than its laid-back Hamptons kin with two lounges, a six-course, $60 tasting menu and dishes like seared scallops with squid ink risotto and roasted lobster with lobster-pistachio ravioli. Good news for Madison Avenue shopping spree stalwarts and anyone else in need of a pick-me-up: Monday is Mar-

tini Madness night. • 33 E. 60th St. (212-319-3800). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Opening

All for One

After lying dormant for eight months, the Embassy Suites Hotel in Battery Park City has finally reopened, with a brand-new restaurant to replace Larry Forgione's shuttered Manhattan Prime. **Unity** came by its patriotic name in the gloomy days after September 11, when someone traced that message on a dust-covered window while the hotel was being used as a triage center. Chef de cuisine Gary Moran, fresh from a stint at Citarella, hopes to keep that spirit alive and lure even more diners downtown with an all-American comfort-food menu that includes slow-roasted brisket, a Kennebunk lobster roll, and lobster-and-wild-mushroom macaroni and cheese. (102 North End Avenue; 646-769-4200.)

PHOTOGRAPH BY KENNETH CHEN.

Above 60th Street, West Side

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 West 71st St. (212-875-1512). (I–M) ($)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

Corner
A nicely appointed neighborhood restaurant as inviting as its name and the warm glow from its copper sconces. Chef Maurice Hurley's pleasing, something-for-everyone menu includes grilled smoked sausage, Atlantic salmon, and Vietnamese tuna with red cabbage and shiitake mushrooms. • 461 Columbus Ave., at 82nd St. (212-875-1619). (M)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Lenox Lounge
Maybe your budget can't swallow a coveted townhouse on Striver's Row. But fabulous barbecued chicken and devilishly rich ribs at this recently renovated Art Deco nightclub, which only recently started serving dinner, will barely make a dent in your cash flow. We take our buffalo chicken wings torrid, love the corn bread, and liquidate the macaroni and cheese, but can't handle smothered pork chops that are like plywood. • 288 Lenox Ave., nr. 125th St. (212-427-0253). (M)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Brooklyn

★ Gingko Leaf Café
If you don't believe secret gardens grow in New York, check out this urban oasis, with its stone waterfall, bamboo shoots, and granite sculptures, all built by Toshio Sasaki, a sculptor whose wife, Miyo, runs the tranquil café behind her Japanese gift shop. Collecting thoughts and contemplating life require sustenance, available in the form of tea, bean-paste confections, and delicious bento boxes. • 788A Union St. (718-399-9876). (I–M) ($)

The Pod
Chef Darrell Raymond specializes in fusion dishes like sautéed lobster and calamari in a clay pot with green-tea noodles and wasabi aïoli, and lamb chops with hoisin-and-mint sauce at this funky Williamsburg restaurant and lounge. The lofty space tricked out in glowing green and orange colors is as trendy as the food. • 141 N. 7th St. (718-302-3754). (I–M)

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

"The Gypsy in Classical Song"
Narrated concert explores Gypsy influence in the songs of Bizet, Dvorák, Rossini, and others. 5/22 at 8. • Kaye Playhouse at Hunter College, 68th St. bet. Lexington and Park Aves. (212-772-4448); free (tickets required).

Bargemusic
Presents chamber music on the water: Argento's *Miss Manners on Music*, a Brahms piano trio, and other works, 5/23 and 5/24 at 7:30; works by Hindemith, Ligeti, Chausson, and Respighi, 5/25 at 7:30 and 5/26 at 4. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $35–$40.

Children's Aid Society Chorus
Premieres Randall Bauer's *Genius Child* in a concert featuring special guest Phoebe Snow. 5/23 at 7. • St. Peter's Lutheran Church, Lexington Ave. at 54th St. (212-533-1675); $10 (children: $5).

★ Eos Orchestra
Wagner's *The Rhinegold* is fully staged, with soloists. (See box.) 5/23 and 5/25 at 8. • Ethical Culture Society, 2 W. 64th St. (212-691-6415); $25–$65.

★ Ensemble Sospeso
New-music group performs works by John Adams, Wolfgang Rihm, and founders Kirk Noreen and Joshua Cody. 5/23 and 5/24 at 8:30. • Tenri Cultural Institute, 43a W. 13th St. (212-663-1675); $15.

Katya Grineva, piano
Recital includes Beethoven's "Moonlight" Sonata and works by Mozart, Liszt, and Chopin. 5/23 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$75.

★ New York Philharmonic
Kurt Masur's final Philharmonic concerts continue with Schnittke's Cello Concert No. 1 featuring Natalia Gutman, and Bruckner's Symphony No. 3. 5/23 and 5/25 at 8; 5/24 at 11. Also, Mahler's Symphony No. 1 will be performed at the annual free Memorial Day concert at the Cathedral of St. John the Divine. 5/27 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (212-875-5709); free.

Bronx Arts Ensemble
Free outdoor Memorial Day concert features music by great American composers Gershwin, Rodgers, Bernstein, Sousa, and Copland. 5/26 at 2. • Van Cortlandt Park, Broadway and 246th St., the Bronx (718-601-7399); free.

Goldman Memorial Band
With the Merchant Marine Academy Fanfare Trumpets and Great Day Chorale, performs marches, spirituals, and other patriotic tunes, in a rather fitting Memorial Day setting. 5/27 at 1:30. • Greenwood Cemetery, Fifth Ave. and 25th St., Brooklyn (718-788-7850); free.

Composers Collaborative, Inc.
Presents *How I Learned to Draw a Sheep*, Douglas Geers's new work based on St. Exupery's *The Little Prince*, with text by Guillermo Castro, 5/28 at 7; and horror-genre-inspired *The Scream* by Molly Thompson and performance poet Regie Cabico. 5/28 at 8:30. • The Slipper Room, 167 Orchard St. (646-336-4432); $8 (both shows: $10).

★ Mikveh
All-female klezmer supergroup, with Obie- and Bessie-winning artists Jennifer Miller and Jenny Romaine, uses puppetry, stilt-dancing, and theater antics to celebrate women's bodies and lives. 5/28 at 8. • JCC, Amsterdam Ave. at 76th St. (646-505-4444); $20.

"Beregovski: A Musical Legacy"
Concert celebrates the legacy of Moshe Beregovski, a savior of Eastern European Jewish music, with rarely heard Ukrainian klezmer and *bandura* harp music, and non-Jewish Ukrainian music, too. 5/29 at 6. • Eldridge Street Synagogue, 12 Eldridge St. (212-219-0903); $10.

The Queen's Chamber Band
With harpsichordist Elain Comparone, perform works by new-music composers Kenji Bunch, Jon Catler, and David Krane—Bach, too. 5/29 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $25.

"ISO Gala Benefit Concert"
The Interschool Orchestras of New York celebrates 30 years of music education and performance for and by the city's youth: 320 students perform music by Holst, Mussorgsky, Rossini, Mahler, and others. 5/29 at 8. • Avery Fisher Hall, Lincoln Center (212-410-0370); $50–$1,000.

Opera

★ Amato Opera
Bizet's *Carmen* runs weekends, 5/24–5/31. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28.

"Nightingale: The Last Days of James Forrestal"
Evan Hause's latest "conspiracy opera" is about the first Defense secretary, an intriguing character who plunged to his death at the Bethesda Naval Hospital in 1949. Through 6/4. Call for details. • Present Company Theatorium, 198 Stanton St. (212-420-8877); $15.

Target Margin Theater
Obie-winning company premieres *The Sandman*, based on the E.T.A. Hoffman tale, with score and libretto by Thomas Cabaniss, directed by David Herskovits. Through 6/1. Call for details. • Connelly Theatre, 220 E. 4th St. (212-358-3657); $20.

Dance

★ American Ballet Theatre
Frederick Ashtons's Shakespeare adaptation, *The Dream*, opens 5/24 with Balanchine's *Symphony in C*. All-Tchaikovsky program, with excerpts from *Swan Lake*, *Sleeping Beauty*, and *Nutcracker* runs, too. Call for details or visit www.abt.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $20–$145.

★ New York City Ballet
Highlights include new Stephen Baynes ballet, set to Handel's keyboard suites, on 5/22; all-new program on 5/29; and *Swan Lake*. Call for details, or visit www.nycballet.com. • New York State Theatre, Lincoln Center (212-870-5570); $28–$76.

★ "25 Years of DanceAfrica"
African and African-American dance festival features the New York debut of Cuba's Ballet Folklórico Cutumba and seven other companies including Forces of Nature Dance Theatre Company and Rennie Harris Puremovement. 5/24–5/26. Call for details or visit www.bam.org. • Brooklyn Academy of Music, 30 Lafayette St. (718-636-4100); $18–$38.

Wally Cardona Quartet
Catch a preview of the multimedia work *Morphmaniac: Live Remix* before it hits Jacob's Pillow this summer. 5/24–5/26 at 8:30. • St. Mark's Church, Second Ave. at 10th St. (212-674-8194); $12.

★ "Tap Extravaganza 2002"
Savion Glover emcees a celebration and awards presentation with performers ranging from young hoofers to tap legends. 5/26 at 7. • The Town Hall, 123 W. 43rd St. (212-307-4100); $25–$55.

★ "Chris & Justin Medicine Show"
Neo-vaudeville review gathers an eclectic group of performers for a dance-theater work influenced by Buster Keaton, the Marx Brothers, and Andy Kaufman. 5/29 and 5/30 at 9. • Symphony Space, Broadway at 95th St. (212-864-5400); $12.

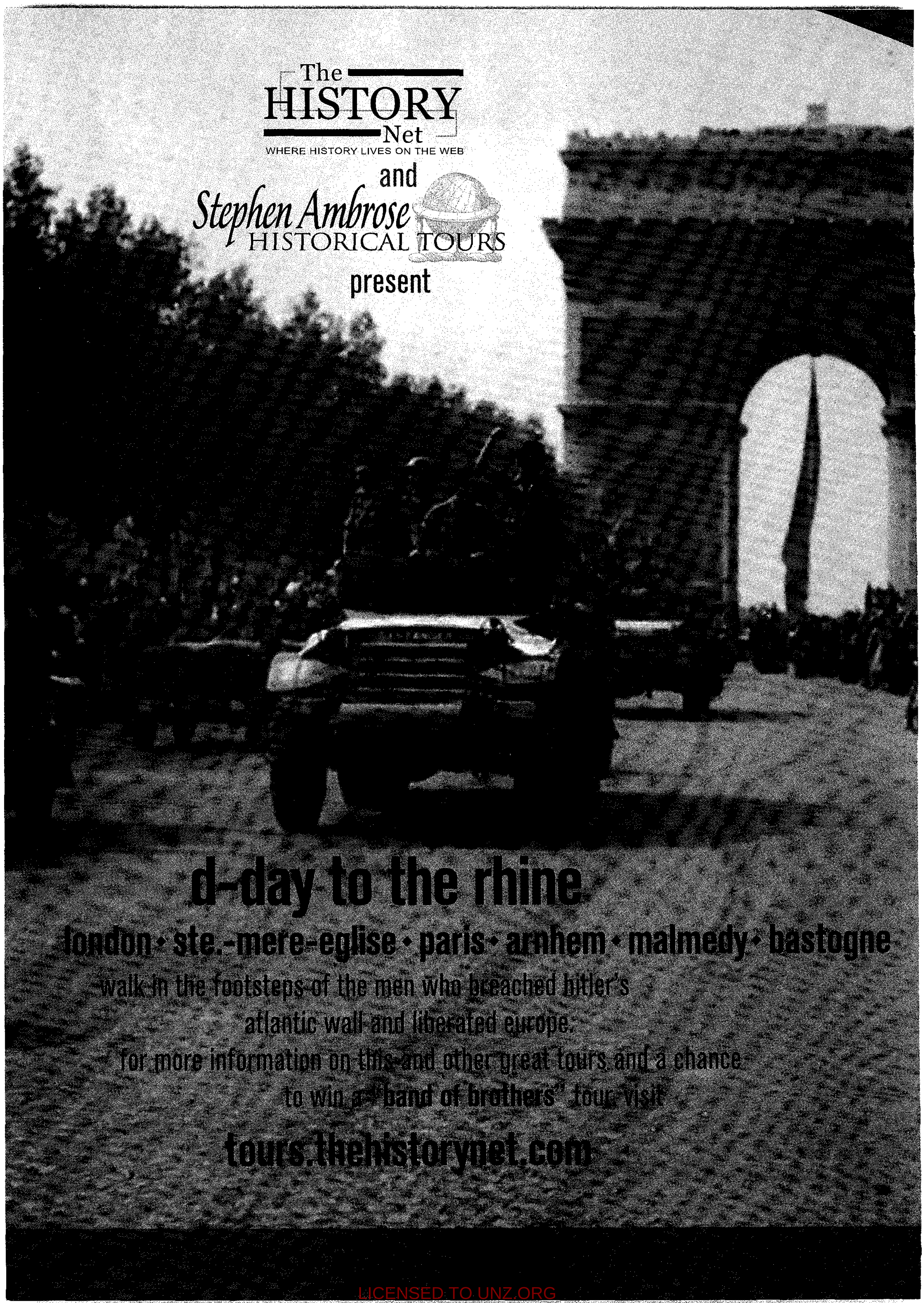
Performance

Pinky *Ring*

There is little that strikes more fear in the hearts of opera novices (and some aficionados) than Wagner's *Ring* cycle—nineteen hours of mythological German gravity requiring a four-night commitment. The Eos Orchestra (pictured), in its seventh season's final performances this week at the Ethical Culture Society, aims to change that with **The Rhinegold**, an English-language version of the first of the four operas, slimmed down and adapted by the British composer Jonathan Dove. (Eos plans to continue the cycle in coming seasons.) "We have attempted to take it as far away from the . . . I wouldn't say the grandeur, but somehow the *grandiloquence* of Wagner," says Eos founder and artistic director Jonathan Sheffer. "We've rid it of its mythological weightiness and shellac. But it's all completely faithful to the text and the story." Christopher Alden (who recently collaborated with Sheffer on City Opera's *The Glass Blowers*) directs a strikingly modern take on the epic tale. Giants Fasolt and Fafner are contractor goons looking to collect on the ineffectual suit-clad Wotan's debt for work done on his apartment. Freia, the goddess of youth, is visibly a bit past her prime, and the Rhinemaidens are storefront-window prostitutes. Urges Sheffer, "Leave all your fears at the door; we will make you understand." (See "Opera.") A.Z.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY JOSEF ASTOR.

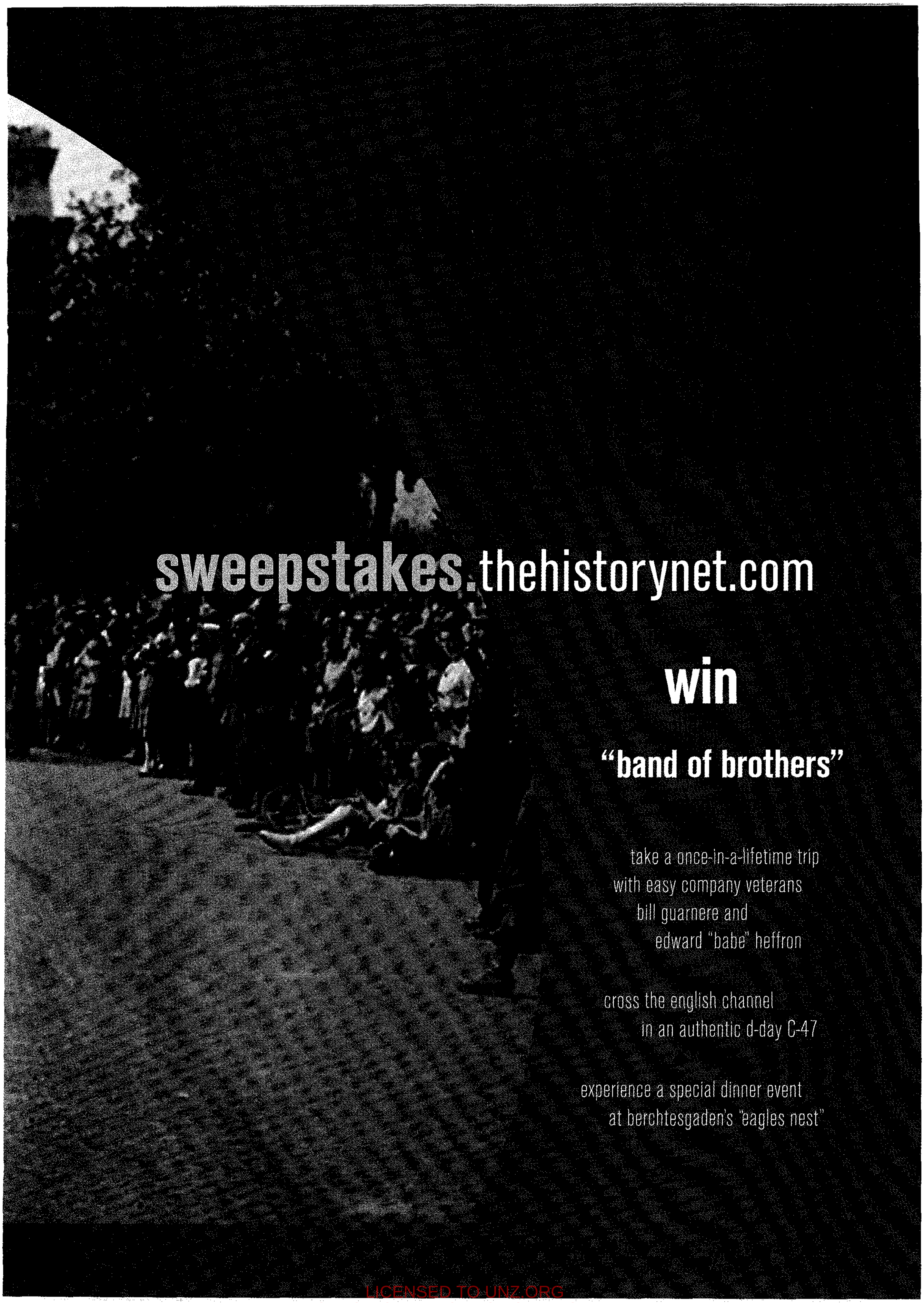
The HISTORY Net
WHERE HISTORY LIVES ON THE WEB
and
Stephen Ambrose HISTORICAL TOURS
present

d-day to the rhine

london • ste.-mere-eglise • paris • arnhem • malmedy • bastogne

walk in the footsteps of the men who breached hitler's
atlantic wall and liberated europe.
for more information on this and other great tours and a chance
to win a "**band of brothers**" tour, visit

tours.thehistorynet.com



sweepstakes.thehistorynet.com

win

"band of brothers"

take a once-in-a-lifetime trip
with easy company veterans
bill guarnere and
edward "babe" heffron

cross the english channel
in an authentic d-day C-47

experience a special dinner event
at berchtesgaden's "eagles nest"

Nightlife

Edited by Ethan Brown

Concerts

Pink
5/28 at 8. The chirpy chorus—"I'm coming up"—of her aerobicized New Wave–y hit "Get the Party Started" now has all manner of unintended meaning since she revealed in a recent interview that she was once an ecstasy-addled raver. But the news of her wild-girl past makes her new album—an uncomfortable mix of empty pop and Alanis-like self-revelation—all the more unsatisfying. • Beacon Theatre, Broadway and 74th St. (212-307-7171). $35–$45.

Small Stages

B.B. King Blues Club & Grill
5/22: Nils Lofgren. 5/24–5/25: Cachao. 5/26: Tweet; Glenn Lewis. 5/27: Bob Dylan's Birthday Bash. 5/28: The Orchestra. • 243 W. 42nd St. (212-997-4144).

Bottom Line
5/23: Lina Koutrakos. 5/24: Dave Edmunds. • 15 W. 4th St. (212-228-6300).

Festival

Sight and Sound

Long before the proliferation of downtown avant-garde jazz spots like Tonic and Detour, there was just the **Vision Festival**, an annual gathering of jazz's most outré players. "When we started seven years ago, this kind of music was getting very little play or publicity," explains festival director Patricia Parker. "But now things have changed radically. I think we helped to make it obvious how incredible a lot of these players are." Indeed, it's tough to imagine now-familiar names like Matthew Shipp, David S. Ware (pictured), Milford Graves, and William Parker (who also happens to be Patricia's husband) without the Vision Festival's boosterism. Nonetheless, the event is hardly an institution like Jazz at Lincoln Center, having moved nearly every year; it marks its seventh anniversary on May 23 at yet another new space, the Center on Mulberry Street. "True performance spaces—ones that can accommodate both music and dance—are disappearing in New York," Parker says. "But we'll weather it. After all, we're good at improvisation." (See "Jazz.") E.B.

Bowery Ballroom
5/22: The Promise Ring. 5/23: Satanicide; Pisser; Everyothers. 5/25: Timo Maas. 5/28: Interpol. 5/29: Toshi Reagon. • 6 Delancey St. (212-533-2111).

Brownies
5/22: Blood Group; Rainer Maria. 5/23: Capitol Years; Shelby. 5/24: Stupid; Blend Engine. 5/25: Love As Laughter; the Boggs. 5/28: Elliott. • 161 Ave. A (212-420-8392). $.

Fez
Thursdays: Mingus Big Band. 5/24–5/26: Jackie Beat in "I'm Not Gay, I'm New Wave." • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
5/22: Sebastian Bach. 5/29: Dreams Come True. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 5/22: Sun Ra Arkestra under the direction of Marshall Allen. 5/23: Morley; Glenn Tilbrook. 5/24: Audra McDonald; Glenn Tilbrook. 5/25: Audra McDonald. 5/27: JC Hopkins Biggish Band featuring Victoria Williams. 5/28: Billy Bob Thornton. 5/29: Tammy Faye Starlite. • 425 Lafayette St. (212-239-6200).

Knitting Factory
5/22: Matt White's New Blood Revival. 5/23: Kiki and Herb. 5/24: *I Am the World Trade Center.* 5/25: French Kicks. 5/26: Leftover Crack. 5/29: Elliot Sharp's Terraplane. • 74 Leonard St. (212-219-3055). $.

Makor
5/22: "Indiegrrl Showcase." 5/23: Ari Gold. 5/25: Antibalas. 5/28: "Local Artist Showcase Night." 5/29: Pancho's Lament. • 35 W. 67th St. (212-601-1000).

Maxwell's
5/22: Glenn Tilbrook. 5/23: The Prodigals. 5/26: Janeane Garofalo; Todd Barry. 5/29: American Analog Set. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
5/22: The Letter E; Audiovent. 5/23: The Vines. 5/28: The Brothers Creegan. • 217 E. Houston St. (212-260-4700).

Northsix
5/23: Bitch and Animal. 5/24: Cannibal Ox. 5/25: Hypocrisy. 5/26: Dead and Gone. 5/29: Elliott. • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s
5/22: Floetry. 5/23: Aceyalone. 5/24: Digg Deep. 5/25: "Samba Saturday." 5/26: "Samba Sunday." 5/27: "La Tropica Monday." 5/28: Rachelle Ferrell. 5/29: Talib Kweli. • 204 Varick St. (212-243-4940).

The Village Underground
5/22: Rogue's March. 5/23: Vue. 5/25: Convoy; Kevin Salem. 5/28: Somerset. • 130 W. 3rd St. (212-777-7745).

Clubs

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Baktun
Mondays: Techno with "Tronic Treatment." Thursdays: Deep house with D.J. Jaymz Nylon. Saturdays: Drum 'n' bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

Centro-Fly
Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." • 45 W. 21st St. (212-627-7770).

Club Shelter
Thursdays: Muscular, macho house music—one producer in this camp even calls himself "Thick Dick"—from Subliminal Records. Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock-and-roll classics, New Wave, and punk with D.J. Tommy. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Luis Diaz spins progressive house. Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780). No cover every night of the week.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." *Sundays: "House Music* Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

★ "The Seventh Annual Vision Festival"
5/23–6/9. With Milford Graves; Don Cherry Memorial Band; William Parker's Little Huey Creative Music Orchestra; Matthew Shipp String Trio; more. • 5/23–5/27 and 5/29–6/2 and 6/6–6/9 at the Center, 268 Mulberry St. (212-473-0043); 5/28 and 5/29 and 6/4 and 6/5 at CBGBs Lounge, 315 Bowery (212-677-0455); 6/1 and 6/2 at Anthology Film Archives, 32 Second Ave. (212-505-5181). Ticket prices not yet finalized.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH: COURTESY OF VISION FESTIVAL.

Birdland
In May: Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band; Mondays, early: The Scott Whitfield Jazz Orchestra; Mondays, late: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin; Tuesdays, early: David Ostwald's Louis Armstrong Centennial Band; Tuesdays, late: Duke Ellington Orchestra directed by Paul Mercer Ellington; Fridays: Lew Anderson's All-American Big Band. 5/22: Cynthia Scott. 5/23–5/25: "Tribute To Wes Montgomery." 5/29: Roseanna Vitro. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 5/26: James Carter; David Murray. • 131 W. 3rd St. (212-475-8592).

Cajun
In May: Mondays and Thursdays: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and his New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 5/26: Joe Lovano's Street Band. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Jazz Gallery
5/23: Dafnis Prieto & Judith Sanchez. 5/24–5/25: "The Jazz Gallery's Composers Series Part V": Dafnis Prieto Quintet. • 290 Hudson St. (212-242-1063). Admission to all performances is $10 per set. Reservations are recommended.

Jazz Standard
Through 5/26: "Split Second" with Fred Wesley. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
In May: String Trio of New York. The Rose Center is open until 8:45. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Talent

Slide Man

His outsize, brassy trombone playing defined James Brown classics like "Cold Sweat" and "Super Bad," but with his side band the JBs, **Fred Wesley** (pictured) proved that he could stretch out in a style befitting a jazz improviser more than a funk godfather. From May 21 to May 26 at the Jazz Standard, Wesley will continue in that more fusion-oriented line, playing with jazz supergroup Split Second, which includes percussionist Lenny White, who's played on touchstone albums like Miles Davis's *Bitches Brew*. (See "Jazz.")

Tonic
Sundays: "Klezmer Sundays." 5/22: "Text of Light." 5/23: Peter Kowald and Pamela Z. 5/25: Derek Bailey and Min Xiao Fen. 5/26: Devendra. 5/28: Pamelia Kurstin and Sebastion Steinberg. 5/29: Erik Freidlander's Broken Shadows. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in May: The Vanguard Jazz Orchestra swings on. Through 5/26: Dave Douglas New Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61st St. (212-888-5233). $20.

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 5/24–5/26: Adele Givens. $12.50–$24.50; two-drink minimum. • 1626 Broadway, near 49th St. (212-757-4100).

Comedy Cellar
Through 5/28: Colin Quinn; Jim Norton; Godfrey; Robert Kelly; Nick DiPaolo. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 5/26: Rob Magnotti; Gregory Rogell; Billy Burr; Brad Lowery. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., near 61st St. (212-593-1650).

Gotham
5/23: "Comedy Salsa." 5/24 and 5/25: Jim David; Andrew Kennedy; Kevin Flynn. 5/26 and 5/29: Gotham All-Stars. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Cabaret

Algonquin Hotel
Through 5/25: Karen Akers in "When Love Speaks to You." (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. Through 6/29: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tuesday through Thursday at 8:30 and 11:30 and Friday and Saturday at 8:30 and 12:30: Kathleen Landis. Sunday and Monday at 8:30: Nancy Winston. • Pierre New York, Fifth Ave. at 61st St. (212-940-8195).

★ Danny's Skylight Room
In May: Blossom Dearie begins her second year at Danny's. Shows are Friday at 7, Saturday at 7, and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
In May: Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 9:30: Ron Poole's "Poole Party." Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Through 5/25: Keely Smith in "Swing, Swing, Swing." Tuesday through Saturday. Two shows on Friday and Saturday; cover $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and $25 per person for the show at 11. • 540 Park Ave. (212-307-4100 or 212-339-4095).

Judy's
5/22: Lynn Lobban in "The Second Time Around." 5/23: Clark Warren in "Gravy." 5/28: Ricky Ritzel and Jim Luzar in "Water Skiing on the River Styx." 5/29: Tony Lang and Paul Chamlin. • 169 Eighth Ave., near 18th St. (212-929-5410).

Find a bar or club. Search our listings of more than 500 bars by type and location.

Performance

Maas Appeal

The career of producer and D.J. **Timo Maas** (pictured, left) is a testament to the power of remixology: His remix of an uninspired trance tune called "Dooms Night" catapulted the song into dance-music history. Maas's recently released solo debut—aptly titled *Loud*—possesses much of the same magic he applied to "Dooms Night": bass lines so distorted they somehow become etched in memory, and startlingly inventive effects like beats suddenly thrown into reverse. (If only he had kept the vocalists, many of whom come off like third-rate café poets, to a minimum.) The Maas sound, accompanied by the more interesting singers on the album (MC Chickaboo among them), will come to the Bowery Ballroom on May 25. (See "Small Stages.")

PHOTOGRAPHS: FROM TOP, JACK VARTOOGIAN; COURTESY OF KINETIC RECORDS.

The Mix

Edited by Boris Kachka

Radio Highlights

Leonard Lopate
The host invites former South Vietnamese prime minister Nguyen Cao Ky to discuss *Buddha's Child*—the memoir of his fight for Vietnam; there's also Rick Moody (talking about his memoir, *The Black Veil*) and *The Poet and the Murderer* author Simon Worrall. • 5/23 at noon. WNYC, 820 AM and 93.9 FM.

Bob Dylan Turns 61
The enduring musician gets his annual all-day tribute from the equally tenacious folk station. • 5/24, 6 A.M. to 8 P.M. WFUV, 90.7 FM.

Lalita Tademy
The former Sun Microsystems VP talks to the eponymous host of "The Lewis Burke Frumkes Show" about her Oprah-anointed, heavily researched historical novel. • 5/26 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"The Women of Ground Zero"
Several of the subjects of this short documentary produced by the National Organization for Women take part in a panel following its screening. • 5/22 at 6:30 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 admission.

Ruth Reichl
The former *Times* food critic, now editor-in-chief of *Gourmet* and author, most recently, of *Comfort Me With Apples,* talks about her gustatory adventures. • 5/22 at 8 P.M. 92nd Street Y, 395 Lexington Ave. (212-415-5500); $22.

"Oral Tradition Meets the Written Word"
Part of a symposium on the role of writing in indigenous cultures, a panel features Apache storyteller Michael Lacapa, Abenaki poet Joseph Bruchac, poet and professor Margaret Gibson, and Marilee Russell, an English instructor at Stone Child College. • 5/23 at 6 P.M. Heye Center, National Museum of the American Indian, 1 Bowling Green (212-514-3737); free.

Rosalind Krauss on Bruce Nauman
Krauss, a Columbia professor of modern art, lectures on the installation art of Bruce Nauman—some of which is currently on view here. • 5/23 at 6:30 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

Athanasius Kircher
A symposium bearing the long-winded title of "Was Athanasius Kircher Just About the Coolest Guy Ever, or What?" attempts to cover the equally long CV of the seventeenth-century German scholar, linguist, inventor, scientific theorist, optics specialist, composer, vulcanologist, and collector. Panelists include author D. Graham Burnett and documentarian Errol Morris. • 5/23, 7 to 10 P.M. Hemmerdinger Hall, NYU Main Building, 100 Washington Sq. E. (212-998-2100); free.

Michael J. Fox
Radio host Leonard Lopate talks to the veteran of *Family Ties* and *Spin City* in a rare appearance (his only one in New York) to promote his new autobiography about living with Parkinson's Disease. • 5/23 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Great Moments in Television History"
NBC CEO Bob Wright joins his news anchor Tom Brokaw to discuss 75 years of the aforementioned moments on the network. • 5/23 at 8:15 P.M. The 92nd Street Y, 395 Lexington Ave. (212-415-5500); $22.

"The Trope of the Mad Genius": Nijinsky
Using video of Vaslav Nijinsky's choreography danced by Nureyev, *New Yorker* staff writer Joan Acocella talks about her research on the man commonly referred to as a mad genius as well as the archetype of the brilliantly insane. • 5/28 at 8:15 P.M. New York Psychoanalytic Society Auditorium, 247 E. 82nd St. (212-879-6900); free.

Helen Thomas
The octogenarian White House reporter who has covered eight administrations presents her memoir, *Thanks for the Memories, Mr. President: Wit and Wisdom From the Front Row of the White House.* • 5/28 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Food for Thought
Actors render Norman Mailer's *Earl and Lyndon* on Wednesday and plays by Susan Charlotte on Thursday. • 5/22 and 5/23 at 1 P.M. National Arts Club, 15 Gramercy Pk. So. (212-362-2560); $35.

The Literary Review
As a new issue of the influential review comes out with selections from Mario Vargas Llosa and others, contributors Geoffrey O'Brien, Robert Polito, Lynn Tillman, and Sara Nelson read their entries. • 5/22 at 6:30 P.M. Moran's, 103 Washington St. (973-443-8564); free.

Dominick Dunne
The veteran journalist and *Vanity Fair* contributor discusses his latest book, *Justice: Crimes, Trials and Punishments.* • 5/22 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Yusef Komunyakaa and Sarah Arvio
The two prize-winning poets read from and discuss their work. • 5/22 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

Lillian Ross
The *New Yorker* veteran reads from her upcoming book, *Reporting Back: Notes on Journalism,* and talks to one of her editors, Susan Morrison. • 5/23 at 6 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 admission.

Rick Moody
The award-winning author reads from and talks about his new book, *The Black Veil: A Memoir With Digressions.* • 5/23 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

David Shields
The writer reads from and talks about his spoof on memoirs, *Enough About You,* and signs copies. • 5/23 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Puerto Rican-American Poets
Seminal Nuyorican poet Victor Hernandez Cruz reads with two other well-known colleagues, Lydia Cortez and Edwin Torres. • 5/26 at 6 P.M. Cornelia Street Café, 29 Cornelia St. (212-989-9319); $6 and one drink.

Denis Johnson
The beloved author reads from a to-be-determined selection from one of his new plays—along with members of the cast. • 5/26 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

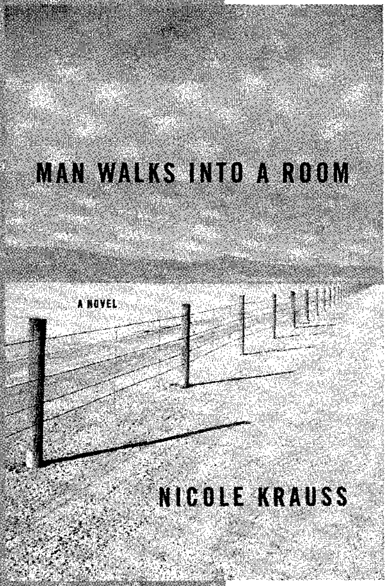
Nicholas Montemarano
The novelist reads from *A Fine Place,* which draws on the notorious 1989 Howard Beach murder. • 5/27 at 6 P.M. NYU's Casa Italiana, 24 W. 12th St. (212-998-8730); free.

Jill Davis
The author reads from her funny new New York novel, *Girls' Poker Night.* • 5/28 at 12:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

In Print

A *Room* of Her Own

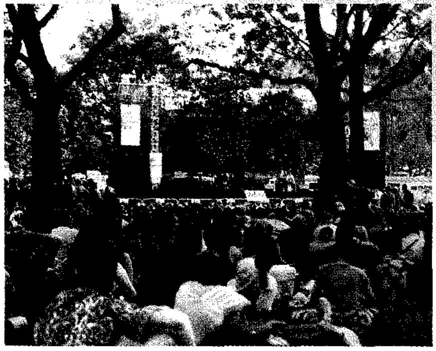
"It probably seems seductive on first thought," says **Nicole Krauss**, "the idea that you could just leave everything behind." Samson Greene, a 36-year-old Columbia English professor in Krauss's first novel, *Man Walks Into a Room* (Doubleday; $23.95), wakes up in a Vegas hospital one morning to find his postpubescent memories excised along with a small tumor. Unfortunately for his alienated wife, Greene realizes he'd rather not remember anything. There is, of course, a price to pay—but the notion is still tempting, even to the 27-year-old author. Krauss, who graduated from Stanford, studied at Oxford on a Marshall scholarship, and was a finalist for the Yale Younger Poets Prize, turned down a promising offer to study with author and historian Simon Schama. "I guess I started to get tired of the limitations on how I could think about things," says Krauss. "I just really wanted to invent." Samson's amnesia became the perfect way to cast aside the obsessions of academe. "A lot of the poems I was writing were inspired by things I was learning, like little facts or pieces of art," Krauss says. "But somewhere I knew that in the novel I was going to have to liberate myself from that process. One of the ways to do that was to say, *Here's this guy who has no reference points.*" Having worked on a documentary on the Russian emigré poet Joseph Brodsky and co-founded the city's Russian Samovar reading series, Krauss has come to know "perhaps more writers than I wanted to," which only deepened her anxiety of influence. "I tried to teach myself by reading tons of contemporary novels," she says. "Now I really want to throw all that out, and start something totally new." B.K.



Happening

On the Waterfront

As Fleet Week barrels down the Hudson this week and plants a flag at ground zero, Manhattan's southernmost square mile will loudly announce its vitality—rolling the area's summer music and arts festivals into one grand project called the **River to River Festival 2002**. A Memorial Day weekend party jump-starts summer at Pier 17 with entertainment and local tours, and Sheryl Crow plays Battery Park on May 30. Randy Newman begins the Hudson River Festival under scaffolding at the World Financial Center on June 12 (though the highlight may be Lea DeLaria the following week), and September sees the Evening Stars Music and Dance Festival, formerly at WTC Plaza. Running on a flood of recovery funding, it's almost completely free. (See "Special Events.")



Shmuley Boteach
The rabbi and love guru talks about his new book, *Judaism for Everyone*. • 5/28 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Special Events

Tours

Brooklyn Bridge Birthday Bash
Memorial Day weekend also marks the bridge's anniversary. Celebrate with a stroll across to the Brooklyn Promenade while learning of its history. • 5/24 at 6:30 P.M., 5/25 and 5/26 at 1 and 3:45 P.M. Call 212-465-3331 for reservations and meeting place; $12.

"Pioneer" River Tours
Memorial Day weekend means the start of the Seaport's tour season. The *Pioneer* veers close to Red Hook, Jersey City, and the Statue of Liberty. • 5/25 through 5/27, cruises at 1, 4, and 7 P.M. South Street Seaport Museum, Pier 16 (212-748-8786); $25.

"Memorable Manhattan Movies"
You can't see all of the city's film locations, but visit at least a few in midtown—sites shot for *The Sweet Smell of Success*, *Arthur*, *Scent of a Woman*, *Tootsie*, and *Manhattan Murder Mystery* among them. • 5/25 at 10 A.M. Meet at the corner of Seventh Ave. and 55th St. (212-265-2663); $5.

"New York in War & Peace"
Big Onion leads a Memorial Day trip through lower Manhattan's notable battlefields, war monuments, and antiwar protest sites. • 5/27 at 1 P.M. Meet at City Hall Park, Broadway at Murray St. (212-439-1090); $12.

SoHo Then and Now
Learn about the evolving neighborhood—beginning with the servants' houses of the seventeenth century and leading up to the shops of the nineteenth century, the loft dwellers of yesteryear, and today's barely affordable boutiques. • 5/27 at 11 A.M. Meet at the southeast corner of Houston and Lafayette Sts. (212-242-5762); $12.

Benefits

HurryDate Heroes
A twist on the suddenly trendy speed-dating phenomenon (three minutes per date followed by a machine-calculated match) gives each generous lady the chance to sit across from 25 NYPD and FDNY members in their prime—with proceeds going to cops' and firemen's families affected by 9/11. • 5/22 at 7 P.M. El Teddy's, 219 W. Broadway (www.hurrydate.com); $100.

Hamptons Concours d'Elegance
Capping the three-day Hamptons Auto Classic that kicks off Bridgehampton's summer season, the juried car and motorcycle show, luncheon, and awards ceremony features Chris Cuomo, Jerry Seinfeld, Christie Brinkley, and many, many Baldwins. • 5/26, 10 A.M. to 4 P.M. Sayre Park, Bridgehampton (631-537-1868); $25.

"Sing for the Cure"
"A Proclamation of Hope," a ten-part choral symphony chronicling a journey through breast cancer, benefits the Susan G. Komen Breast Cancer Foundation. • 5/26 at 8 P.M. Carnegie Hall, 881 Seventh Ave., at 57th St. (212-239-4699); $30 to $75.

City Gala on Wall Street
The New York public art organization throws its annual benefit and awards ceremony, with jazz, a buffet, dinner, champagne, an acrobat and an auction of contemporary art. • 5/28 at 6:30 P.M. Ballroom of the Regent Wall Street, 55 Wall St. (212-966-0377); $100, $180 couple.

Exhibit

Washington Square Outdoor Art Exhibit
Now in its seventy-first year, the park in the heart of the Village displays art throughout the summer's unofficial first two weekends, including painting, photography, sculpture, graphics, and other fine objects available for sale. • 5/25 through 5/27, 6/1, and 6/2, noon to sundown. Washington Sq. Pk. perimeter (212-982-6255 for maps); free.

Other Events

Fleet Week 2002
This year's display—the first public viewing of Navy ships since 9/11—features a tour of the amphibious assault vessel *Iwo Jima* and Mayor Bloomberg's dedication of a flag from the fleet to be placed at ground zero. • 5/22 to 5/28. Pier 88 (www.fleetweek.navy.mil); free.

River to River Festival
New York's downtown square mile, bent on bouncing back, hosts as many summer activities as ever, kicking off around Memorial Day and getting going with Sheryl Crow on the 30th. • 5/26 through 9/21. Financial District (www.rivertorivernyc.org for schedule); prices vary.

Sports

Hammer Time Road Race
This installment of the New York Cycling Series takes place on a 3.4-mile loop around Brooklyn's biggest park. • 5/25 at 6:50 A.M. Wollman Rink parking lot at Ocean & Parkside Ave., Prospect Park, Brooklyn (kissena.org/brooklyn.htm); $5 to $15.

East End Volleyball Tournament
Men, women, and co-ed teams of two spike the ball at this beach-volleyball blowout, but only the women's teams play for a berth in the televised AVP pro-tour. • 5/25 at 8 A.M. and 5/26 at 9 A.M. Riverside-National Blvd., Long Beach, Long Island (631-728-0397); $40 to $50 to enter.

PHOTOGRAPH BY BRUCE COHEN.

Solutions to last week's puzzles

K	■	A	■	T	■	B	■	R	■	W	■	S	■	S
E	N	C	L	O	S	U	R	E	■	O	U	T	R	E
E	■	T	■	F	■	L	■	M	■	R	■	E	■	A
P	A	I	N	F	U	L	■	I	N	K	W	E	L	L
O	■	V	■	S	■	D	■	S	■	O	■	L	■	Y
F	L	A	G	■	G	O	O	S	E	F	L	E	S	H
F	■	T	■	A	■	Z	■	■	■	A	■	■	■	A
T	R	E	A	D	L	E	■	F	I	R	E	A	R	M
H	■	■	■	N	■	■	■	I	■	T	■	B	■	T
E	N	C	H	A	N	T	I	N	G	■	D	U	D	E
G	■	R	■	U	■	H	■	E	■	C	■	N	■	R
R	E	I	S	S	U	E	■	T	H	U	N	D	E	R
A	■	S	■	E	■	S	■	U	■	R	■	A	■	I
S	E	P	T	A	■	I	G	N	O	R	A	N	C	E
S	■	Y	■	M	■	S	■	E	■	Y	■	T	■	R

■	L	A	Z	E	■	C	H	A	P	■	E	N	T	E	R	■	B	A	N	D
S	E	N	O	R	■	L	A	N	E	■	L	O	R	N	A	■	A	G	A	R
W	A	T	E	R	F	O	R	D	I	R	E	L	A	N	D	■	L	U	C	E
A	V	A	■	A	L	T	E	R	■	O	N	A	■	S	I	T	T	E	R	S
B	E	R	A	T	E	■	M	E	S	S	I	N	A	■	C	R	I	S	E	S
■	■	C	R	I	C	K	■	W	O	E	■	■	C	L	A	I	M	■	■	■
A	T	T	A	C	K	E	D	■	S	I	E	R	R	A	L	E	O	N	E	■
M	A	I	M	■	S	P	U	R	■	S	N	E	E	R	■	D	R	O	L	L
O	S	C	A	R	■	I	C	E	R	■	T	Y	S	O	N	■	E	A	S	E
I	S	A	I	A	H	■	A	N	E	A	R	■	■	S	I	R	■	M	A	X
■	■	■	C	H	A	R	L	O	T	T	E	A	M	A	L	I	E	■	■	■
I	F	I	■	S	T	A	■	■	S	L	A	V	E	■	S	N	A	P	A	T
M	I	D	I	■	S	T	A	R	I	■	T	O	T	S	■	G	R	A	D	E
P	R	E	S	S	■	T	R	A	N	S	■	W	E	T	S	■	T	R	E	E
■	M	A	L	A	G	A	S	P	A	I	N	■	D	U	T	C	H	M	E	N
■	■	■	A	D	A	N	O	■	■	L	U	M	■	D	E	L	L	A	■	■
A	N	I	M	A	L	■	N	A	M	I	B	I	A	■	P	A	Y	I	N	G
P	A	R	A	T	U	S	■	M	A	C	■	S	C	O	U	R	■	T	O	O
S	T	A	B	■	M	A	L	A	Y	A	R	C	H	I	P	E	L	A	G	O
E	A	T	A	■	P	R	I	Z	E	■	A	U	E	L	■	T	A	L	O	N
S	L	E	D	■	H	A	Z	E	R	■	J	E	S	S	■	S	A	Y	S	■

NEW YORK

READER SERVICES

MOVING?

Please give us four to six weeks notice of a change of address. Please check the appropriate box. Even if you have notified the post office about your change of address, please fill out and mail this form to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $39.90. Please check the appropriate box.

UNLISTING SERVICE?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.

☐ Renewal.

☐ Payment enclosed.

☐ Bill me later.

☐ Change of address: Please note new address.

☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY, STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661
Or call 1-800-678-0900 for faster service.

HOROWITZ *Continued from page 19*

Alpher believes this is still a productive exercise: "Sharon has only had one real success in his fifteen months in office. He hasn't brought peace and he hasn't brought security. But he has succeeded in getting onto the international agenda the notion that Arafat is unfit to lead the Palestinian people. You can't deal with him. He's a liar and a cheat, he has a weakness for violence, and he's not ready to make peace. It's been very useful to have him discredited. But for Israel or America or anyone else to try and impose a different form of government or different leaders on the Palestinians is a huge mistake that will backfire and produce worse leaders or even anarchy."

Dennis Ross thinks that keeping the pressure on now will yield dividends down the road. "The real issue here is, can you build institutions that will constrain Arafat's arbitrary use of power?" says Ross, who has just been named chairman of a new think tank, based in Jerusalem, called the Institute for Jewish People Policy Planning.

"If elections are included in this push for Palestinian reform," Ross says, "then you begin to create and build a constituency of people who have some legitimate authority. You also need to produce a political process now that makes at least some change possible in the near term and shows promise so that the Palestinians have hope and a sense of possibility again. And that in turn enables the Israelis to begin to believe they have a partner again who is prepared to live up to their responsibility on security."

Ross is actually an optimist. He believes the near-miss of Oslo and Camp David, coupled with the suffering of the past twenty months, has produced credible hope that once you get beyond the anger, a deal will be possible down the road.

There were, Ross says, many on the Palestinian side during the Oslo and Camp David negotiations who were as surprised as everyone else that when crunch time came, Arafat was not prepared to get it done.

"When Arafat is finally gone, his successors need to take over in an environment where negotiating an agreement is possible," Ross says. "If they don't, they're likely to adopt pretty extreme positions to show they're not prepared to concede things he wasn't."

In other words, Palestinian reform actually has to work. Or it will end up on the intellectual junk pile of the Middle East with all the other promising ideas that were never connected to reality. ■

---

cue Kids

Edited by Susan Avery

Events

For Children

Girl and Boy Toys
Have a playful encounter with more than 40 great toys of the past 50 years. "Kid Stuff: Great Toys From Our Childhood" is a new interactive exhibit at the Liberty Science Center. Check out an original Easy-Bake Oven, Mr. Potato Head, Cootie, and Silly Putty, and learn why a Mexican jumping bean jumps and why a Wiffle ball has holes. • 5/25–1/6/03; Liberty Science Center, Liberty State Park, Jersey City, New Jersey (201-200-1000 or www.lsc.org); $10 for grown-ups, $8 for seniors and kids 2–18, free to youngers.

Fractious Folk Fare
Discover the fraktur, the official pictorial documents that were created for momentous occasions back in the nineteenth century by German immigrants who settled in Pennsylvania. At the Museum of American Folk Art, kids will spend time in the gallery to learn about this ancient craft and then follow up with a session on making their own fraktur birth certificate. Preregistration required. • 5/26 from 2 to 4 P.M., Museum of American Folk Art, 45 W. 53rd St. (212-265-1040, ext. 102 or www.folkartmuseum.org); $3.

Buenos Dias, Flamenco
Carlota Santana's Flamenco Vivo comes to the Lower East Side. The troupe, which combines elements from Spanish, Gypsy, Arab, and Jewish, cultures brings a stomping family performance to Memorial Day weekend. • 5/25 at 8 P.M., 5/26 at 2 P.M.; Henry Street Settlement, Abrons Arts Center, 466 Grand St. (212-598-0400); $10 for grown-ups, $5 for kids.

Crazy for Caterpillars
Learn how caterpillars change into butterflies, and search the trails of Alley Pond Environmental Center for munched leaves, creeping creatures, and hanging chrysalises. Take home your own caterpillar for an indoor metamorphosis. Program is specifically designed for 3- and 4-year-olds. Preregistration required. • 5/25 from 10 A.M. to noon; Alley Pond Environmental Center, 226-06 Northern Blvd., Douglaston, Queens (718-229-4000); $17.

Twinkle, Twinkle
Discover the stories of the stars from across the African continent in the Brooklyn Children's Museum's StarQuest mini-planetarium. Find out who threw the roots into the fire to create the Milky Way. Can you find a herd of cattle in the Brooklyn sky? • 5/25 and 5/26 from 1 to 4 P.M.; Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400 or www.brooklynkids.org); $4.

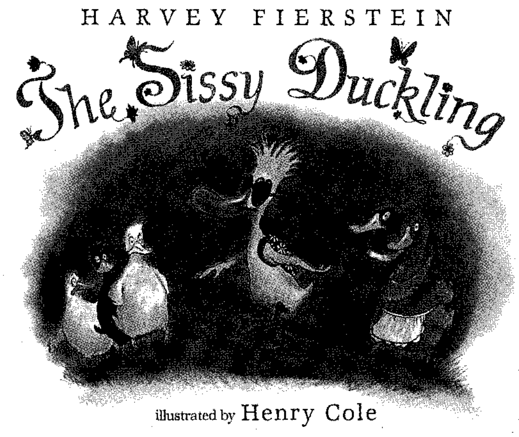
Spring Is a Circus
The Big Apple Circus finds its way to Queens with a tribute to the American fifties. See incredible bicycle antics, flying-trapeze acts, equestrian acrobatics, and some truly belly-laugh-inducing moments, especially when someone is picked from the crowd to join the performers center stage. • Through 5/27; Cunningham Park, Francis Lewis Blvd. and Union Tpke. (212-307-4100 or www.bigapplecircus.org); $12–$32.

Just Do It
It is said that all music begins with improvisation. Jazz musician and educator Gary Wittner teaches kids what musical improvisation is and how they can do it themselves. • 5/25; noon session is for kids in grades K–3, 2 P.M. session is for grades 4–6; Arkadia Music Center, 34 E. 23 St. (212-533-0007); $12.

In Print

When We Were Young and Gay

As gay themes have become commonplace in the culture at large—think *Will & Grace*—kids' books and films that touch on gay issues are growing less preachy and even making playful jokes. We've gone well beyond the political-soapbox book *Heather Has Two Mommies,* which hit us over our tolerant heads. Now comes playwright Harvey Fierstein's **The Sissy Duckling** (pictured; Simon & Schuster; $16), a lively illustrated jab at the Ugly Duckling story in which Elmer the duck is rejected by his friends and father for preferring cookie-baking and puppet play to sports. "I wanted to write something where the duck didn't change—everyone else did," says Fierstein in that unmistakably earnest rasp. "We're already perfect the way we are. It's the world's perception that has to change." For slightly older kids, author Garret Freymann-Weyr's **My Heartbeat** (Houghton Mifflin; $15) speaks to the future *Jerry Springer* crowd: It's about a girl who loves a boy who loves her brother. Here, the alternative-sexuality discussion is as up-front as it gets. "The thing that matters to him is what he can have with somebody," muses the teenage girl. "Be it a girl, a boy, a man, or a woman." It's here, it's queer, read up on it. S.A.



REAL ESTATE

APARTMENT EXCHANGE

My Beverly Hills—2-BR/2-bth apt with patio - for your doorman/decent apt in NYC. Will consider 1-BR. Looking for 1-yr min. **310-273-7357**

APARTMENTS FOR RENT
Manhattan

East 50s-80s—Start $1400 Per Month. Charming Furnished Apartments. Caring People - Quality Listings Welcome. **212-879-6226 www.mjames.com**

nyhabitat
Connecting people & apartments

Traveling to
PROVEN
THE FRENCH RIV
We have furnished apartm
villas for short- and long-t

- **Weekly - Monthly - Yearly**
- Browse our Website with **Pictures** and full descript each apartment
- Over a **Decade** of Expe
- **Multi-Lingual** Agents

New York Habitat, 307 7th

Churchill Furnished Housing
The tri-state area's foremost source for temporary furnished housing and extended stay - 1 day-12 months plus. NY, NJ, CT. Includes all amenities and utilities.
800-658-7366 www.FurnishedHousing.com
For daily stay: **www.ChurchillSuites.com**

ABODE - 800-835-8880
Lovely furnished apts. 4-nite min.
abodenyc.com / 212-472-2000

AS YOU LIKE IT
Select Furnished Apartments.
Style/Location/Value/Credit Cards.
800-277-0413 / 212-695-3404/4655 (fax)
e-mail: selectapts@aol.com
www.furnapts.com

Always wanted to live in luxury?

Now you can...

Park Avenue paradise for rent starting at $7,500 a month

CONTACT: Stuart Schwartz
212-339-4106
THE REGENCY HOTEL
PARK AVENUE AT 61 STREET

APARTMENTS FOR RENT
New Jersey

HOBOKEN—Newly renovated 2BR with large bath. Great location, covenient to all transportation. $1600 per month. **201-424-8991** or **201-792-4131** Ask for Benny or John

COUNTRY PROPERTY

Upstate NY—3.5 hrs, near VT. 3,000-sf Greek Revival on 4+/- acs. Lg formal rooms, great barn..............$199,500. **Country Properties 518-677-8588**

FURNISHED QUARTERS

Designer Apartments Fully Furnished
• No Broker's Fee •
STUDIOS TO THREE-BEDROOMS
BROWNSTONES WITH TERRACES
LUXURY DOORMAN HI-RISES
ALL MANHATTAN LOCATIONS
1 Week to 1 Year • Start $2,600/Month
Utilities, Phone, Cable, Maid Service
(212) 367-9400
furnishedquarters.com

COOP/CONDO
Manhattan

97th, corner Park Ave.—3-BR Carriage House. Impeccable renovation. Garage, roof deck, gourmet kitchen, wine cellar. Central heat, CAC. 2700 sf. Taxes $1400 per year. $2,000,000. Call: **212-860-5688**

Nest Seekers Corp.
Full-Service Residential Brokerage Services and Corporate Housing Provider.
Rent, Buy or Sell Your Home with the Best.
www.NestSeekers.com
212-252-8772

OFFICE SPACE

Midtown—Pre-built, move-in condition. View our listings of prime office space.
WWW.JGROTTO.COM
J. Grotto & Associates, Inc. **212-661-0060**

MAUSOLEUM

The Woodlawn Cemetery, New York, NY
Classic 1910 Mausoleum designed by John Russell Pope, architect of the Jefferson Memorial, the National Gallery and Frick Museum. The Woodlawn Cemetery (est. 1863), a 400-acre historic site and the final resting place for many notables including: FW Woolworth, Alva Belmont, Ralph Bunche and Jules Bache. Mausoleum is vacant, with 9 catacombs on a 9,492 sq ft lot.
For information, contact Steven Sloane at: **718-920-0500**
or: **ssloane@thewoodlawncemetery.org**

REAL ESTATE
Services

Real Estate Developement Project Manager Owners' Representative—Provides "total project management" services for major residential renovation & new construction projects in the Hamptons & the NY metro area... **Visit: projectrealestate.net** or call: **917-952-8329**

ROOMMATE WANTED

Two Harlemites—Looking to share apt in converted school. **Room:** vaulted ceilings, separate bath, hardwood floors. Utilities and cable included. **You:** nonsmoker, no pets, reliable, considerate. **Us:** young, professional. $1200/month. Call: **212-663-5080**

To Advertise in *New York Magazine's* REAL ESTATE section, call Tim Hyde: **212-462-3320**

TRAVEL

AIR TRAVEL

BLUESTARJETS™
Any Jet, Any Time, Any Place
FOR A PRIVATE JET:
1-866-JET-TIME
www.bluestarjets.com

BED & BREAKFAST
Hamptons

EAST HAMPTON GUEST HOUSE
Charming Colonial with heated gunite pool. Near beach, shops and restaurants. **212-734-9652 www.puddyplace.com**

RESORT
Hamptons

HAMPTONS—Waterfront resort. Breathtaking vus, continental bkfst, tennis, pool. $99 p/nite getaway special. Suites avail. Near wineries, shops, restaurants. **www.arlingtonshores.com 631-723-6000**

SEASONAL RENTAL

BRIDGEHAMPTON—Two brand-new 7-BR, 6/7-bth homes on 5/6 acres, with pool, tennis and indoor gym. Great for groups. Available weekly/weekends. **www.theresidencesof.com 212-579-4964**

SUMMER RENTALS
Connecticut

LITCHFIELD CTY, CONNECTICUT
Largest Selection - Cottages/Estates. $6K-$100K. Lakes. Mtns. Antiquing. Brochure - **Klemm RE 860-868-0505**

Litchfield Co., Bantam Lake—Beautiful 3-BR/2-bth waterfront home w/total privacy, deck and boat dock. Western exposure. Sunset views. $28K season or $3K p/wk. For information, call: **860-567-5161**

SUMMER RENTALS
Hamptons

HAMPTONS WATERFRONT
Families,couples, groups. 4BR/2-bth w/tennis, pool, beach. Available weekends and midweek, Mem Day-Labor Day. MUST FILL - all offers considered. For information, call: **914-738-4904**

Noyak...Steps From Beach—Minutes from Sag Harbor, this charming 2-story, 2-BR, 2-bath house features fireplace, hot tub, outdoor shower, garage, all new kitchen, lovely indoor and outdoor furniture. Have a wonderful and relaxing summer. Memorial-LD: $18K or $10K monthly. Call and leave message: **212-473-0670**

Bridgehampton/Sag Harbor—M-F ONLY. Beautiful, spacious, modern 5-BR/5-bth house with CAC, pool, jacuzzi, and more. For information call: **212-769-4220**

East Hampton Gem—Fabulous 3-BR, 3-bath house, wonderful pool, beautifully furnished, on completely private 2.5 acres. Bright and open house with central air, all appliances and beautiful landscaping. Aug-Labor Day. $17K. Call: **631-324-8889**

Bridgehampton: Amazing New Summer House Bath every BR! Tennis, pool, hot tub, basketball, V-ball, A/C. Great loc. Profl, fun group. **Matt: 914-423-9712**

SUMMER RENTALS
Jersey Shore

OCEAN GROVE, NJ—3-BR house. Walk to Asbury Park & beach. 1 hr from NYC train/car. A/C, W/D, grill, deck. $1500 p/wk. **212-546-2240** or view at: **www.clubphoto.com** (enter alias OG)

Continued on next page.

Continued from previous page.

SUMMER RENTALS Massachusetts

Heart of Berkshires—6-BR lakefront. Hot tub, BBQ, pvt dock, water sports. Mins to Tanglewood, shops & restaurants. Avail 5/28-6/10. **jrose213@yahoo.com** or call: **212-877-3171**

SUMMER RENTALS New York

Woodstock/Saugerties—Guest house at Big Pink. Secluded, beautiful 1-BR contemp on grounds of historic Big Pink. Sunny, bright, mt. and meadow view. Screened gazebo, gardens. All amenities incl. $450/wknd, $925/wk. **914-834-7424**

SUMMER RENTALS

Fair Harbor, Fire Island—Exclusive wks/wknds June-Sept in spacious 3-BR hse. W/D, D/W, TV/VCR, huge deck, gas grill. Also seek to share wknds & 8/23-9/2 w/singles, M/F, 40/50s. **212-979-2715**

FI - Ocean Beach, Oceanfront
Newly renov 5-BR home w/2 oceanfront decks, BBQ & hot tub. M-F, $1,295 to $1,995 per 5-day wk. David: **212-929-7531**

FIRE ISLAND
Oceanfront ∞ Bayfront ∞ Seaview
Full Or Share Season. Please
Call Owner: **212-838-2288**

To Advertise in *New York Magazine's* REAL ESTATE section, call Tim Hyde: **212-462-3320**

SUMMER SHARES Hamptons

Westhampton - Tennis, Pool, Hot Tub
35-55 yrs young. Well-run, super house, has all w/best, friendliest people. Long season. $1650 1/2 share. **Patrick: 212-647-1528**

SAG HARBOR—Gay professionals
Own BR/bth in fab, sunny contemp nestled in woods. Great group. Idyllic. 4 mins to EH gay beach. **212-505-7869**

Quogue—5-BR/3-bth designer house, tennis court, pool, hot tub, CATV, CAC, maid service. Seeking athletic, 35+, fun-loving singles. Mike: **917-853-7005** or Lucille: **516-902-0220**

W'HAMPTON WATERFRONT WKNDS
Singles & parents with & without kids.
Share a 5-BR/3-bth waterfront home with pool, tennis, dock...MD thru LD. Also available weekly. **646-321-8218**

SOUTHAMPTON—Single prof'ls, 30s-40s. Contemp 3-BR/2-bth w/bridged walkway to pool. Jacuzzi/spa, deck, fplc, BBQ's. Near beach, town, golf, tennis. 1/2 shares. Photos avail. Call: **212-535-2400**

HAMPTONS and FIRE ISLAND
Still looking for a share house? Plenty of great houses left. Midweek rentals available
Visit www.summersharehouse.com
or call **212-979-2458**

SUMMER FUN

Don't Miss The Opportunity To Advertise In Our

SPECIAL DOUBLE ISSUE

DEADLINE: 6/11

212 • 463 • 0024

Westhampton—Tennis, pool, sailing. Friendly, fun, 35+ prof'ls. Beautiful, spacious contemp w/all amenities. 1/2 $1850. Bob: **917-860-0323**; Hal: **631-325-2778**

East Hampton—Brand new resort-like home. Absolute must-see. Surrounded by 100 acres. 8-BR/6.5 marble bths, gourmet Viking kit, 18'x44' htd pool, O/D gym, hot tub, pool table, TV & VCR in every BR. Great location - bike or blade to town or beach. 1/4 & 1/2 shrs avail. Midwk rentals.
www.hamptons-ny.com
Zachary: **917-757-3534**

Southampton—5-BR/3-bth house w/pool. Walk to bay. 35+ prof'ls. 1/2 & full shares. Day: **212-725-7516** / Nite: **212-432-1130** or email: **tf418@earthlink.net**

WHB—Pool, jacuzzi, walk to town. Warm prof'l group, 39+. 8-BR/5-bth. $1,895 1/2 share. See: **www.go.to/HamptonHouse** For info, call Jack: **212-535-0880**

WHB—Single rms, 1/2 $1,995, dbl rms $1,595. Pool, jacuzzi, free tennis/fitness membership. Sat dinner by hotel staff. No shopping or cooking by members. Walk to beach/town. Also tennis camp & honored B&B. For info, call: **914-234-9462**
www.westhamptontennis.com

WESTHAMPTON—5-BR, 3-bth house w/pool and hot tub. Beach passes. Long season. 35+ prof'ls. 1/2 share $1200, full share $2200. Days/eves, call: **212-685-0199**

TO ADVERTISE IN travel
TIM HYDE:
212 • 462 • 3320

INNS AND LODGES

CONNECTICUT

BLACKBERRY RIVER INN—Norfolk 800-414-3636
Wake up in the mountains at our 237-yr-old, elegant Colonial Inn on 27 scenic acs w/pool. Lux rms, some w/fplc/jacuzzi. Antique/swim/hike. Country breakfast incl. **860-542-5100 / www.blackberryriverinn.com**

SAYBROOK POINT INN & SPA 800-243-0212
Old Saybrook, CT—Luxurious 80-room shoreline Inn and full-service spa, indoor pool and fitness center, award-winning restaurant, elegant waterfront rooms. Outlet shopping, casinos, theater and museums all close by. Only 2 hrs from NYC. Romance and Spa packages from $139 per night! **www.saybrook.com**

Stamford Marriot Antique Shoppers' Package
Come to the Stamford Marriot and enjoy our Antique Shoppers' Package at just $135 per room, per night. Package includes deluxe room for two, full American breakfast and a map showing major antique dealers and shops.
Ask for rate code PKGA. Call: **203-357-9555**

HAMPTONS

Visit THE WALKING DUNES! Montauk, NY
GURNEY'S INN RESORT & SPA
631-668-2345 www.gurneys-inn.com

Southampton's Village Latch Inn Hotel
Imagine a Gatsby-style country house hotel, right in town near beach. On an exclusive 5-acre estate. Each room's ambiance uniquely different. Choose between antique-filled to modern duplexes, fireplaces, balconies, decks. Or, rent your own villa for groups. From Frommer's to Fodor's, voted #1 in over 50 travel guides as "the best place to stay in the Hamptons." Member of LUXE Premier Hotels.
Reservations: 800-54-LATCH / www.villagelatch.com

DUNE *Resorts*

Experience The Hamptons' Finest!
Situated in some of the choicest locations in East Hampton, Amagansett, and Montauk. We offer oceanfront resorts with spectacular beaches as well as village accommodations.
Stay with us for a memorable vacation experience!

Featuring this week:

WINDWARD SHORES RESORT
631-267-8600
Amagansett
Exclusive luxury resort on sun-drenched ocean beaches of Napeague. Minutes from villages of East Hampton, Amagansett and Montauk. Offering studio apartments and 2 bedroom duplex master suites. Spacious accommodations with private sundeck.

DRIFTWOOD ON THE OCEAN, *Montauk*
800-48-DRIFT or 631-668-5744

EAST HAMPTON HOUSE RESORT
800-698-WAVE or 631-324-4300

THE HERMITAGE, *Amagansett*
631-267-6151

OCEAN BEACH RESORT, *Montauk*
800-BEACH FUN or 631-668-4000

OCEAN COLONY RESORT, *Amagansett*
631-267-3130

SEA CREST RESORT, *Amagansett*
800-SEA-DAYS or 631-267-3159

SURF CLUB RESORT, *Montauk*
800-LAST WAVE or 631-668-3800

www.duneresorts.com

SOUTHAMPTON INN
90 sparkling guestrooms on 5 acres, heated pool, tennis court, beach shuttle, steps to village & restaurants, endless beaches, vineyards and country backroads. Summer Midweek Pkg. "Best Inn in Southampton."
800-832-6500 / southamptoninn.com

Amagansett, Hamptons....GANSETT GREEN MANOR
Exclusive hideaway cottages and suites set on two acres of beautifully landscaped gardens, enhanced by ponds, patios, picturesque vus; all w/kits, priv bths/entrances. Walk ocean/trans/shops. Pet-friendly - please inquire.
www.gansettgreenmanor.com
Ask about our early June specials! **631-267-3133**

MANHATTAN

LeRefuge Inn - City Island, NYC
Romantic escape with beach and water views. Accessible by MetroCard. Exquisite French Cuisine. 20 minutes by car to the best of Manhattan. $85 per night. **718-885-2478**
Visit our website: **www.LeRefugeInn.com**

NEW YORK

MEMORIAL DAY MOUNTAIN GETAWAY
Deluxe mountain lodge, gourmet rest., mountain bike, hike, in/out pool, tennis. In 75,000-acre state forest preserve. 2 1/2 hrs NYC. **www.scribnerhollow.com**
Scribner Hollow Lodge, Hunter, NY 800-395-4683

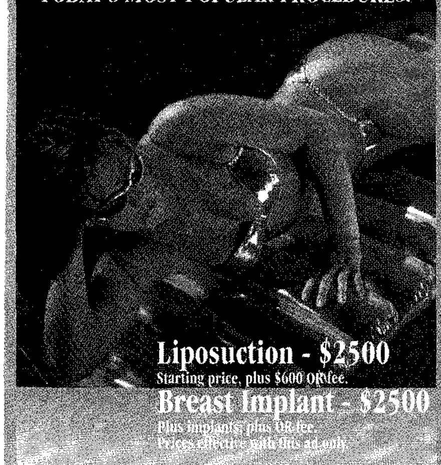
VERMONT

THREE STALLION INN - Randolph, VT
Bordering the Third Branch of the White River, the Three Stallion Inn offers country hospitality, charming guest rooms, swimming pool, whirlpools, sauna, fitness room, tennis courts, mountain or road biking, hiking trails and golf. "Best dining experience in central Vermont."
800-424-5575 www.threestallioninn.com

Pamper Yourself

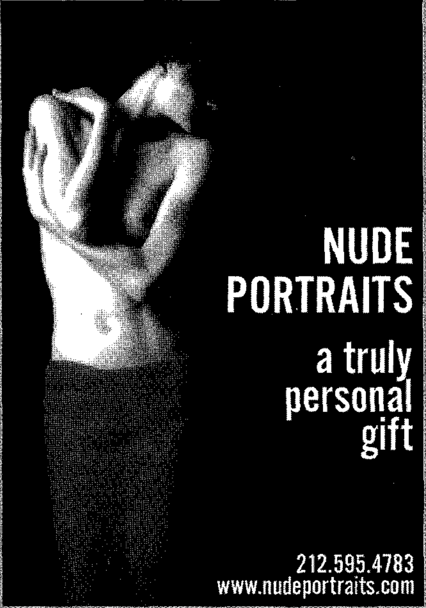
PLASTIC SURGERY YOU CAN AFFORD

FINALLY - AN EXPERIENCED BOARD-CERTIFIED PLASTIC SURGEON OFFERS AFFORDABLE PRICING ON TODAY'S MOST POPULAR PROCEDURES!



Liposuction - $2500
Starting price, plus $600 OR fee.
Breast Implant - $2500
Plus implants, plus OR fee.
Prices effective with this ad only.

FREE CONSULTATION: **212-988-2500**
MANHATTAN PLASTIC SURGERY
14 EAST 71 STREET, NY facelifdr@aol.com



NUDE PORTRAITS
a truly personal gift

212.595.4783
www.nudeportraits.com

SMILE!

MAKE YOUR SMILE WHITER, BRIGHTER, BEAUTIFUL.

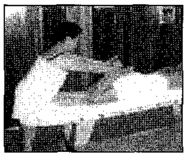
Porcelain veneers. Laser whitening. Metal-free fillings. State-of-the-art dental technology. Dazzling results.

Dr. Linhart has more than 20 years experience in cosmetic dentistry, and will help you maximize your smile's potential. Call to schedule your complimentary consultation.

COSMETIC DENTISTRY
Jan Linhart, DDS., PC.
230 Park Avenue, Suite 1164
212 682 5180 **DRLINHART.COM**

YI PAK

Body Scrub & Deep Tissue Massage
2 Hours Sessions For $100



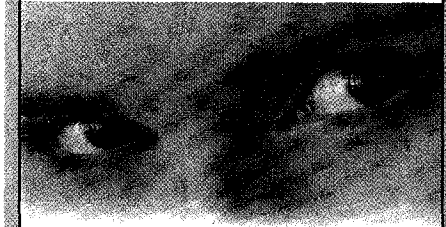
Includes:
Stress Relieving Steam
Facial Cucumber Pack
Exfoliating Scrub
Full Body Massage
Shampoo & Rinse

10 West 32nd Street, 2nd Floor (Between 5th & Bway)
212-868-0851 / 212-594-1025
FOR WOMEN ONLY
Credit Cards Accepted

To advertise in
Pamper Yourself
Call Mark: **212.462.3316**
or e-mail:
mark_bristow@primediamags.com

You only get one pair of eyes.

MAKE SURE THAT YOU SEE NY's MOST EXPERIENCED SPECIALIST
LASER VISION CORRECTION
Nearsightedness, farsightedness, astigmatism.

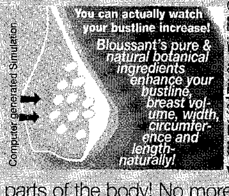


- Dr. Moadel has performed over **20,000** LVC/Lasik procedures.
- Treatment on the world's best-rated lasers.
- Dr. Moadel has dedicated his entire career solely to Laser Vision Correction/LASIK **since 1995**.
- Featured specialist on CNN, NBC Nightly News, CNBC and NBC Today.
- Many insurance plans accepted for full or partial payment.

Dr. Ken Moadel / NY Eye Specialists
Offices in Manhattan & Stamford, CT
call for free consultation
(212) 75-CLEAR (25327) **NY2020.COM**

Increase Breast Size...
Guaranteed! #1 Seller In America!

Now you can increase your breast size with the #1 selling breast formula in America! **Bloussant Breast Enhancing Tablets** increases your breast size, firmness and fullness-naturally! An independent double blind **clinical study** states that "Breast volume, bustline, breast width, breast circumference and breast length were all significantly increased." The clinical study also showed an average increase of 2 cup sizes- and, in several participants, an increase of 3 cup sizes. Also, breast enlargment occured **without weight gain** in other parts of the body! No more artificial padding or expensive surgical implants. Get back the increased cleavage and gain back the firmness you had as a teenager. **Doctor approved and recommended.** Results in just a few weeks. Guaranteed results or send back for a full product refund. 60 day moneyback guarantee! *Call now and ask how to get a 30 day supply of Bloussant absolutely free!*


Computer generated Simulation
You can actually watch your bustline increase!
Bloussant's pure & natural botanical ingredients enhance your bustline, breast volume, width, circumference and length- naturally!

To order, call toll-free: *1-888-202-1627.*
24 hours a day, 7 days a week / We accept checks by phone!

Call & Ask How To Get A 30 DAY SUPPLY FREE!
AS SEEN ON TV
bloussant

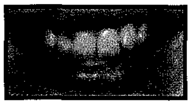
OVER 400,000 BOTTLES SOLD!
NOT AVAILABLE IN STORES!

Pamper Yourself

Amazing Results in 2 Visits

WHITEN YOUR TEETH IN 45 MINUTES

Before



After

Now you can...
- ✓ Correct crooked teeth
- ✓ Close gaps or spaces
- ✓ Cover dark stains
- ✓ Create "White Teeth"
- ✓ Change size or shapes
- ✓ Look Younger

All in TWO VISITS!!!

As seen on ABC News

Dr. Fajiram & Dr. Papadakis

400 east 56th St., New York, NY

View actual results at... 212-759-1369 Over 26 years experience!

CosmeticDentist.com

SOL SPA

Heal Your Body And Soul

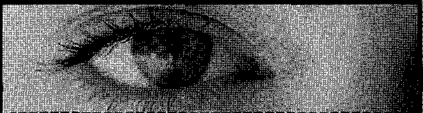
SHIATSU MASSAGE SWEDISH

BODY SCRUB

Men/Women

4 West 33rd Street
212-564-2100
www.spasol.com

aesthetic facial surgery center of new york



$100 off Botox.

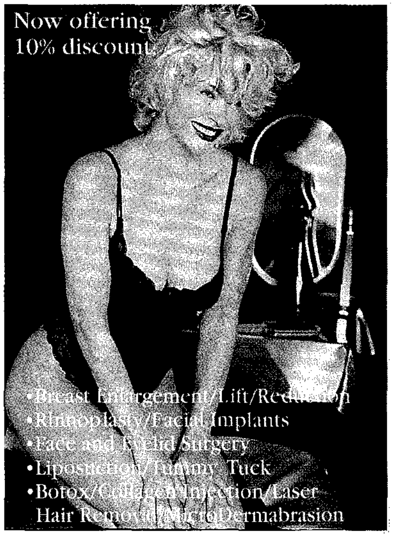
FDA approved. Non-Surgical.

Expires June 30, 2002. Not valid with any other offer.

OLEH SLUPCHYNSKYJ, MD
facial plastic surgery
board certified, fellowship trained
171 East 74th Street
New York, NY 10021
212/628-6731

www.face

Plastic Surgery!



Now offering 10% discount

- Breast Enlargement/Lift/Reduction
- Rhinoplasty/Facial Implants
- Face and Eyelid Surgery
- Liposuction/Tummy Tuck
- Botox/Collagen Injection/Laser Hair Removal/MicroDermabrasion

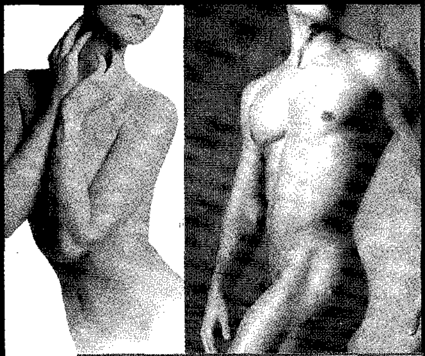
Douglas M. Senderoff, M.D.
Board Certified Plastic Surgeon
Member American Society of Plastic Surgeons

Call for a free consultation:
212-481-3939

Park Avenue Aesthetic Surgery, P.C.
461 Park Avenue South, at 31st St.
www.SafeChange.com

LASER HAIR REMOVAL

ALL PATIENTS TREATED BY BOARD-CERTIFIED PHYSICIAN



Multiple Lasers can treat all skin types- dark and fair

Also:
Vein Treatments
Laser Wrinkle Reduction
Botox Wrinkle Treatments

VERVE LASER MEDICINE & WELLNESS

Call For Free Consultation with Stephen Bracci, M.D.
Midtown Manhattan - 212-888-3003
Garden City, Roosevelt Field - 516-222-2002

VERVELASER.COM

GRAND OPENING

SPADIUM

more spa, more happy

dry sauna • body massage
steam sauna • body scrub
health gym • personal jacuzzi

For Men and Women @ 49 W. 32 St.,
Between 5th Ave./B'way

212-967-3131

YOUR CAR/OUR DRIVER

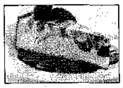
Concerned about shopping/traffic/parking/theft? Relax in your car while our chauffeurs drive you at affordable rates.

Chauffeur Elegance: 212-737-1633

Look in the mirror.
Get depressed.
Go buy a diet book.
Get inspired.
Tell all your friends.
Go to the market, buy all the stuff.
(slip in a bag of cookies)
Lug the groceries into the kitchen.
Make a huge mess.
Sit down to your boring bland meal.
Get depressed.
Eat all the cookies.

or...
Open Door.
Eat delicious gourmet food.
Lose weight.

3 gourmet meals 2 delicious snacks
Prepared fresh daily delivered to your doorstep
Only ~~$41.95~~/day
$34.95
(Special limited time offer.)



ZONE GOURMET

zonegourmet.com 1.800.348.5715

Pamper Yourself

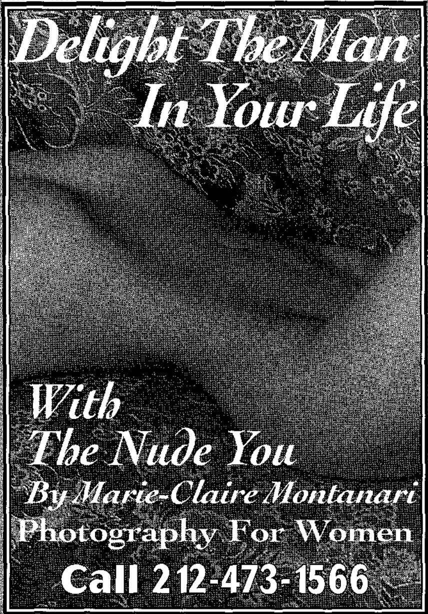
SPECIAL OFFER

lipoworks™
total body refinement

Have your body
sculpting performed
by liposuction specialists
BOARD CERTIFIED

3 areas for $3,995

Free Consultation 212.758.4343
www.lipoworks.com



Delight The Man
In Your Life

With
The Nude You
By Marie-Claire Montanari
Photography For Women
Call 212-473-1566

SILVER SPINE & JOINT REHAB

PAIN MANAGEMENT SPECIALIST
Back/Neck Pain · Joint Injuries · Carpal Tunnel Syndrome
Acupunture Techniques · Muscle Release
Russell H. Silver, M.D. BOARD CERTIFIED
MOST INSURANCE ACCEPTED

159 EAST 74TH ST.
NEW YORK, NY 10021

212-439-9302
www.salu.net/rsilvermd

BY APPOINTMENT

ENHANCE YOUR SMILE IN ONE VISIT.

Drs. Malik & Rosenthal
The Fuller Building
41 East 57th St @ Madison Ave
New York, NY 10022
212-421-1500

- State of the art FDA approved Laser bleaching technology; results in less than 40 minutes
- Full Service Cosmetic Dentistry including Dental Implants
- Minimally invasive micro dentistry
- Swift comfortable root canals using Zeiss Microscope technology
- Same Day/Next Day Porcelain Veneer Service
- Warm stress free environment
- Licensed massage therapist on staff

*Dental lines operate with self contained distilled water systems

---

Get a New Look and a New Outlook

BEFORE

AFTER

Laser Eyelid Surgery

• Private Operating Suite •Comfortable
• Fast Recovery • Free Consultation

MANHATTAN
50 E 78th St
(btwn Park & Madison)
(212) 265-8877

GARDEN CITY
520 Franklin Avenue,
Ste 121
(516) 742-4636

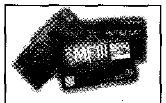
www.eyelifts.com

Amiya Prasad, MD, FACS
Cosmetic Eye Plastic Surgeon

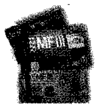
CATCH THE MOMENT OF YOUTH
Secrets of Celebrities

Laboratories Dom Avmm Swisse
MFIII of Switzerland

The Original World-Famous "Live Cell Therapy" Now For The First Time Has Become Available To The Public. Currently The One And Only Swiss Placenta (Ovine) Extract In Unrivaled Bioactive Capsule Form. Used for Anti-Aging Tissue Regeneration And Rejuvenation. Giving You Beautiful Skin With Vibrant Vitality. MFIII Earns Credentials of More Than 20 Certification And Approvals, Swiss Government Approval Clinical Study Report And Sante And Beaute Quoted MFIII As "Swiss Beauty Product Of 2001"



Swiss Placenta Extracts

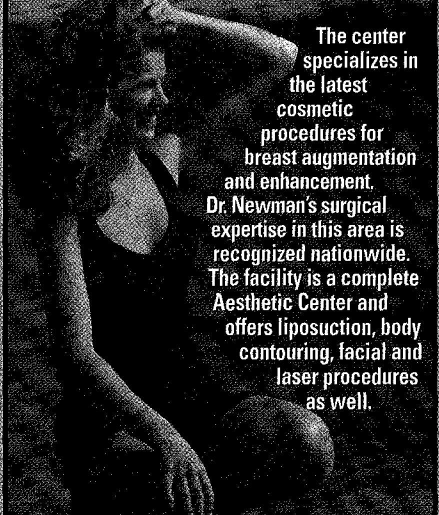


Swiss Vegetal Placenta Extracts

Exclusive Agent
Perfect Choice Trading, Inc.
223 Grand Street Room 201
New York, NY 10013
212-334-9113
888-574-9113
www.swissmf3.com

STATE OF THE ART
COSMETIC BREAST SURGERY

ADVANCED PLASTIC SURGERY CENTER®

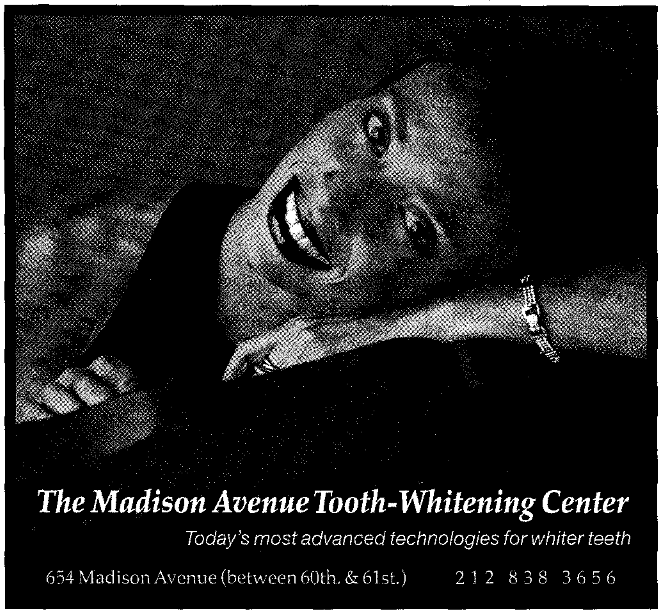


The center specializes in the latest cosmetic procedures for breast augmentation and enhancement. Dr. Newman's surgical expertise in this area is recognized nationwide. The facility is a complete Aesthetic Center and offers liposuction, body contouring, facial and laser procedures as well.

Scott Newman, MD, FACS
Board-Certified Plastic Surgeon
Chief of Plastic Surgery - SJRH
In Manhattan : 899 Park Avenue 212-472-6100
In Westchester : 970 North Broadway 914-423-9000
www.psurgery.com

HEALTH AND FITNESS

DENTAL



The Madison Avenue Tooth-Whitening Center

Today's most advanced technologies for whiter teeth

654 Madison Avenue (between 60th. & 61st.) 212 838 3656

COSMETIC SURGERY

LASER EYELID SURGERY
Free Consult With Eyelid Specialist.
Fast Healing. **www.eyelifts.com / 212-265-8877**

Volunteers Wanted—Dermabrasion Wrinkle Study. Discounted Fee. **593-2600**

BREAST REDUCTION
Park Avenue Specialist. **244-2020**

LASER HAIR REMOVAL
1045 Park Ave. & Great Neck. **244-2020**

HEALTH & BEAUTY

DEVELOPERS OF EPIFACIAL
IPL Hair Removal. LI Center For Hair,
Vein And Cellulite Removal. **516-742-3388**

Laser Hair Removal—Fast & Affordable. Univ. Faculty Plastic Surgery. **593-2600**

HEALTH & BEAUTY

Liposuction & Laser Hair Removal
Last Chance... Spring Discount.
Faculty Plastic Surgeon. **212-593-2600**

PARK CLUB SPA
Facial, Bodywork And Skin Treatment.
212-751-7781

Electrolysis/Permanent Hair Removal
Immediate Results - Modern Galvanic Tech.
17 Yrs' Experience • Sterile Procedures
For Gentle/Sensitive Skin • Affiliated
w/Top Dermatologists. Member of
AEA, NYEA. Free Consultation.
Men/Women. MW Medical Ctr.
123 W.79th St., NYC
Call Teri Iris @: 212-874-4658

To Advertise in *New York Magazine's* HEALTH AND FITNESS section,
call Mark Bristow: **212-462-3316**

COSMETIC SURGERY

NEW YORK CENTER FOR PLASTIC SURGERY
As Seen On The News On Channels 4,5,7 & 9 & The Discovery Channel

Scarless Breast Augmentation.
Scarless Liposuction Without Bruises,
On The Beach In Less Than 7 Days.
Weekend and Scarless Face Lifts.

- fat transfer
- scarless tummy tuck
- scarless breast lift
- scarless breast reduction

www.ienhance.com/DrGrossman
www.transumbilicalbreastaugmentation.com
Manhattan 212-585-2133
Brooklyn 718-934-5500

HEALTH & BEAUTY

TORN EARLOBE?
FREE EAR PIERCING WITH THE
REPAIR OF TORN EARLOBE
212.744.LOBE • 212.744.5623
Insurance Accepted
Where Applicable

HOLISTIC HEALTH

Sweet Swedish—Aromatherapy, Reflexology. East 51st St./3rd Ave. *212-446-6779*

LICENSED THERAPY

SEX for SUCCESS
SEEN ON 20/20 & CNBC
NYC's Only Certified* Sex Therapist;
MD-Supervised SURROGATE PROGRAM
Cure Impotence/PE/Shyness
***American Association of Sex Educators,**
Counselors and Therapists.
Proven Success. 212-971-6060
www.SEXUALSUCCESS.com

Surrogate Therapy—Intelligence, healing hands/heart, discreet. 14 yrs exp. **212-316-4768**

Private Vital Issues—Surrogate Sex Therapy ∞ **516-773-4284** ∞ **212-539-7654**

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private * Results * All Dysfunctions
www.abel2.com 212-721-7650

Successful Sex Therapy—Plus Tantric & Surrogate. Dina. 7 Days. **212-971-2413**

MASSAGE/THERAPEUTIC

Gin Ja Inc.—2029 Jericho Turnpike. New Hyde Park. Swedish/Shiatsu. **516-352-9745**

Total Relaxation By Diane—Hotel/Office/Residential. **718-263-4343**

E. 51st/W. 94th—Swedish, Colonic, Scrub, Mud Wrap, Sauna. **751-2319 / 222-4868**

KOBE 56
Shiatsu, Swedish & Stone Massage.
Male & Female Therapists Available.
23 West 56th St. **212-586-0555 / 333-2588**

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th St. **212-447-6666 / 800-583-8679**

East 40th Street—Relaxing Bodywork. Reflexology. All Credit Cards. **212-696-4285**

American Beauty Spa—Swedish Reflexology. Sauna And Jacuzzi. **718-897-6605**

$60 Body Massage,
Deep Tissue Relaxation,
Steam, Shower
Aria Massage
212-255-4075
206 West 23rd St. (Off 7th Ave) NYC

Silver Star Spa
Asian Staff. Shiatsu/Swedish,
Steam/Sauna. M/F/Couples.
***6 West 48th St.* 212-921-8858**

Chinese Massage Therapy—Top-rated by Citysearch. 10:30am-10:30pm. **212-593-9904**

MASSAGE/THERAPEUTIC

ABC Queens Spa—All-Body Treatment Jacuzzi, Colon Therapy. **718-793-3773**

PERSONAL MERMAID
Warm Embraces As We Float, Dance
And Play In Private/Heated Pool. Sparkly
Water Excites Senses. **845-583-8679**

Upper W. Side—Deep Tissue, Swedish Hot Stone, Body Scrubs. CCs. **362-6263**

KOZUE 212-734-8600
795 Mad Ave. All CCs.

East 57th—Strong, comfortable, affordable, *prof'l. Scrub. Pvt. CCs.* ***212-752-1060***

Cleansing In Luxury—Absolutely Creative Nursing. Private. **212-338-0266**

Sensitive Man W/Healing Hands—Men Only. Call Marc, 9am-11pm. **212-255-8854**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

MEDICAL

HIV/STD/GENITAL WARTS
Viagra For Sexual Dysfunction.
HIV Results - Immediately. Confidential.
Central Park Medical Assoc. 246-0800

BECOME AN
EGG DONOR
AND FULFILL AN INFERTILE COUPLE'S DREAM.

If you are a healthy woman, aged 21-32, you're eligible to give the gift of life. Receive a comprehensive medical evaluation and $7,000 in compensation. All treatment will be administered by board certified physicians at Reproductive Medicine Associates of New York, a division of Mount Sinai Medical Center. Anonymity and confidentiality guaranteed. **Call (212) 756-5775.** Or, visit **www.rmaofny.com.**

If $7000 will feel great in your pocket, imagine what you'll feel in your heart?

RMA of New York
Mount Sinai

PERSONAL TRAINER

For Women Who Want The Best
Certified Trainer - As Seen In NY Times.
Call The Bodysmith Co. **212-249-1824**

FIRST MONTH FREE!
Fitness without aerobics: 30-minute sessions in private midtown gym.
Guaranteed effective. **212-674-6318**

WEIGHT CONTROL

We Have The New Medication Everyone Is Talking About! Losing weight has never been easier. MD-supervised. **737-4644**

To Advertise in *New York Magazine's* HEALTH AND FITNESS section,
call Mark Bristow: **212-462-3316**

BOATS AND YACHTS

Majestic Star & Star of America
Exclusive corporate or private events on the Majestic's spectacular luxury yachts. Small groups to 400 passengers. Chelsea Piers, NYC. 212-802-0814 / www.majestic-star.com

---

Prestige Yacht Charters
Spectacular Events Aboard Luxury Yachts
www.prestigeyachtcharters.com
Call 7 Days: 212-717-0300 / 914-723-4510

WORLD YACHT
Perfect parties for up to 500 guests.
NY and NJ departures available.
www.worldyacht.com 212-630-8800

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corp & private. 212-534-6380 www.y4as.com

CHELSEA PIERS CHARTERS
For Prompt, Complete And Detailed Information On **ALL** Of NY's Finest Yachts, Call 212-645-6626 Or Visit www.BoatsNYC.com

---

Lexington Classic Cruises
Charter the New 92' Classic Yacht "Lexington", Available for Any Corporate or Private Event. For Information, Call 7 Days: (212) 481-3240
www.lexingtonclassiccruises.com

Manhattan Yacht Charters
Over A Decade Of Value & Service.
Consider Us Above The Rest.
212-995-5470 - ask for Mary.
www.manhattanyachtcharters.com

Leisure Yacht Charters: M/Y Diplomat
Weddings, Parties, Corporate Events
www.leisureyachtcharters.com 212-594-9555

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana M/V Jewel
Personalized, Luxurious Yacht Charters.
Dinners A Deux...To Large Corp Events.
www.doveyacht.com
212-594-1561 • 973-482-1991 • 888-860-DOVE

SAIL ON A TALL SHIP! The Schooner RICHARD ROBBINS - 2-49 guests - from NY or NJ. 973-966-1684 Our 19th Year.

TO ADVERTISE IN
boats and yachts
CALL ALEX:
212 • 462 • 3325

ENTERTAINING

BACHELOR/ETTE

Puppetry Of The Penis!—Hilarious Fun! One Last Big Night Before Your Big Day. Call Now! 212-245-1009

CARICATURES

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. 212-675-6224

Leading Caricaturist—Enliven your business or private party. 212-873-1695

ENTERTAINMENT

Josh Sands "This Is Your Life"- Hilarious! For Adult Celebrations - Nothing Comes Close! NY/NJ. Call: 1-800-474-JOSH

GORGEOUS STRIPPERS 914-287-2056 **You Name It!** We Got It! **XXX-R** Rated! Duos & Some Shows Too Risque To Say!!

Always Entertaining 212-255-9540 Bands, DJs, Performance Troupe, Magic, Dancers, Psychics, Themes. **AlwaysEnt.com**

Palmistry, The Tarot, Numerology—By Registered Psychic. 212-410-1299

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
800-MURDER INC (800.687.3374)

Comedians—For Private And Corporate Events. 1-888-257-4212

DRAG PERFORMERS... Outrageous Costumes! B'days, Corp/Theme Events. www.screamingqueens.com 212-714-8097

GOURMET CATERING

A Chef's Table Ltd... 212-427-1089
Unique Gourmet Food, Floral Design &
Deliciously Kosher Catering By Request.

Thunderclub.com—Food, beverage, staffing and rentals. 212-587-0194

MUSIC

Pianist/Singer—Jazzy Gershwin, B'way, More... **www.jonathansegal.com** 212-222-3169

Thunderclub.com—Performers/Bands/DJs. Booking And Production. 212-587-0194

Classical Guitarist Or Jazz Trio—For Any Occasion www.nealfitzpatrick.org / 212-593-9921

To Advertise in *New York Magazine's* ENTERTAINING, call Alex: 212-462-3325

NEW YORK KIDS

ENTERTAINMENT

Madeleine: Award-Winning Magician—& TV Clown Like-No-Other! 212-475-7785

Starmites!—Dazzling Puppets, Absolute Favorite Characters, Harry P, Shrek, Monsters Ink, Sesame, Etc. Ages 2-9. Cheerful Nuttiness! —NY Times 212-473-3409

CLOWNMAGICNYC.COM—Magicians Clowns-Puppet-Pony-Pet Zoo. 212-544-8153

To Advertise in *New York Magazine's* NEW YORK KIDS, call Kris: 212-462-3319

GIFTS

SEND A PACKAGE TO CAMP
Unique Gifts For Campers Of All Ages,
Personally Selected And Sent.
Call: **SCARSDALE CHILD'S PLAY**
914-723-4396 or 800-258-5775
www.scarsdalechildsplay.com

MUSIC

KIDS' DISCO PARTIES—Bar Mitzvah, DJs, Princess Parties. (718) 966-0255

PARTY HELP

"Michele's Personal Touch"—Bar, Serve, Cater, Planning, Ref's. 212-427-3536

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. 917-441-0461

Party Servers
Specializing In Private House
And Office Parties. Kitchen Help.
LET US DO THE WORRYING FOR YOU!
718-390-7223

PARTY PLANNING

Thunderclub.com—One Call, One Company, One Check. 212-587-0194

PARTY PLANNING

ENTERTAINMENT AND PLACES
26 Yrs Exp.! Over 3,500 Events!
Corp/Priv. Eric Silvey Ent.: 212-486-9517
www.ericsilveyentertainment.com

PARTY SERVICES

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. 212-888-2122

PARTY SPACE

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) 212-683-6500

Thunderclub.com—We know every space in the NY area. Free service. 212-587-0194

ADVERTISE IN THE
SUMMER FUN
SPECIAL DOUBLE ISSUE
212 • 463 • 0024
deadline: June 11, 2002

PARTY SPACE

Exotic & Charming Moroccan Gem
Plan Your Next Event In a Cozy Outdoor Tent, Garden. Belly Dancing. 212-777-5454

Antique, Unique!—Hottest W. Vlg. loc. 20 Fr doors, mahog bar, tin ceils, 20-200. 479-7306

Metropolitan Pavilion
Premier Event Facility. West 18th St off 7th.
50 to 1,600 guests. 212-463-0071

Warm & Lovely CHELSEA Space
202 9th Ave. 212-255-2846
Full-Service Catering - Come See Us!

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-807-0907

BACHELOR/BACHELORETTE
METRONOME
Restaurant/lounge/parties. B'way @ 21st St.
505-7400 www.metronomenyc.com

SPACIOUS PRIVATE RESIDENCE
All-Inclusive, Custom Events, 10-75 pp.
212-877-9361 celebrations-international.com

BROADWAY CITY
Festive & Fun Party Space in Times Square!
Corporate Events & Private Celebrations.
Historic 1920's NYC Atmosphere • Full Bar.
250 Top Arcade Games • Custom Catering
1,000-25,000 sq. ft. for groups of 10-10,000.
212-997-9797 www.broadwaycity.com

Intimate And Engaging—Park Ave. South Restaurant. Cater In/Out. 212-479-7379

LE FIGARO CAFE
(A Village Landmark)
Garden Room, Music, Full Bar,
Great Food. Kids' Parties Invited.
KARAOKE! 184 Bleeker St. 388-0002

www.successfulaffairs.com
Uncovers the finest in party facilities.
Our service is at no cost to you. 212-684-6402

EAT, DRINK & BE MERRY
Ten unique locations. Any occasion.
All budgets. 20-400pp. 212-585-2371

Call The Best No-Fee Event Planner—The Party Factory 212-362-9369

To Advertise in *New York Magazine's* **ENTERTAINING** section,
call Alex Singerman: 212-462-3325

MARKETPLACE

APPLIANCES

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond At
Low, Low Prices. **Home Sales Enterprises**

ALL MAJOR APPLIANCES
Rated #1 by New York Magazine.
Guar lowest prices. Imm del. Auth dealer.
718-338-3500 / 774-0198 Expert advice.

PRICEWATCHERS factory-auth_TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call with make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

To advertise in **MARKETPLACE**, call us at: **212-463-0024** or fax: **212-462-3595**

ASTROLOGY

Jyotish — Vedic astrology.
Scientifically accurate. CCs.
www.jyotishnirupa.com (201) 521-9146

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com **215-482-6517**

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

Maria The Psychic—40 Yrs Exp. Let's Talk About September 11th. **215-934-5908**

Laura Jackson—25 Yrs Exp. Professional Psychic, Clairvoyant, Medium. $45/20 mins. MC/Visa/Amex... **1-888-826-8704**

EDUCATION

3rd, 4th & 5th Grade Test Preparation
For Math, Language Arts, Science And
Social Studies. Individual Instruction
To Improve Basic Skills. Call For
Free Education Consultation.
Call Mr. Rosenberg, M.S.ED **718-390-7223**

MAKE-UP ARTIST

Professional Makeup For All Occasions In The Convenience Of Your Home, By Dorothy: **212-371-5875 / 917-406-4044**

PERSONAL CHEF

No Time To Cook? Personal Chefs Make
Meals Especially For You! **212-946-1640**
www.NewYorkPersonalChefs.com

PERSONAL STYLIST/SHOPPEI

Let One Of New York's Premier Stylists–
Help bring out the chic in you!
(917) 495-5950

PETS

Cat Care—Cat-sitting in your hom
Bonded. West: **947-6190**; East: **838-299(**

To advertise in
MARKETPLACE
call us:
212.463.0024
or fax: **212.462.3595**

INTERIORS AND EXTERIORS

CABINETRY

Quality Cabinets & Furniture Mfg.—Design/Build. (212) 398-9648

CLEANING SERVICES

McMaid Service

ESTABLISHED 1971
- Post-Construction
- Corporate Apartment
- Common Areas
- Move In/Move Out
- Just Plain Housecleaning
- Fully Insured/Bonded

Think McMaid
www.mcmaid.com
(212) 371 - 5555

Busy? No Problem! Let Leisure Cleaning Help! Big Jobs. Wkly. Move In/Out. Corp Acc'ts. Insured. Call: **212-628-6130** & Relax.

CLOSETS

YOUR CLOSET.
ONLY BETTER.

Custom storage solutions for every room in the house - Closet, office, garage, entertainment center--anywhere - Handcrafted designs - Professionally trained designers and installers - We'll come to your home *for a free consultation*

FREE INSTALLATION
with this ad
800.400.2673
www.closet-factory.com
closetfactory

SPACEMASTER CLOSETS
Also: Entertainment Centers, Bookcases, Home Offices. Melamine/Wood Veneer. Ins./Ref's. Free Estimates. (212) 382-1533

City Closet Co.

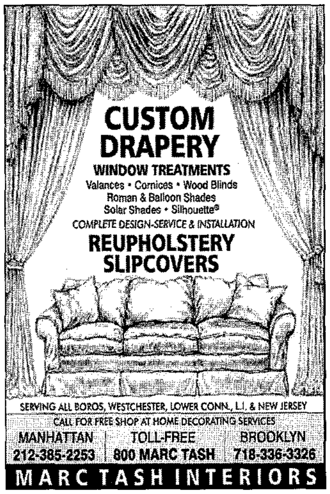
Free estimates...
All types of shelving.
Space professionals.
Affordable pricing. **212-945-4010**

DECORATIVE PAINTING

Tidy Faux Finishes—Marble, Murals, Sponging, Stone Glazing. **212-874-4678**

Faux Finishing Classes & Supplies—LIC, *Mirage* Studios (718) 361-1071

DECORATOR



CUSTOM DRAPERY
WINDOW TREATMENTS
Valances • Cornices • Wood Blinds
Roman & Balloon Shades
Solar Shades • Silhouette®
COMPLETE DESIGN-SERVICE & INSTALLATION
REUPHOLSTERY
SLIPCOVERS
SERVING ALL BOROS, WESTCHESTER, LOWER CONN., L.I. & NEW JERSEY
CALL FOR FREE SHOP AT HOME DECORATING SERVICES
MANHATTAN 212-385-2253 | TOLL-FREE 800 MARC TASH | BROOKLYN 718-336-3326
MARC TASH INTERIORS

FLOORS

J. Rapaport Wood Flooring—Installation, Refinishing, Repairs. Exp/Ins. **800-867-8341**

GENERAL CONTRACTOR

SPRING SPECIAL
CARPENTRY
WOODWORK • CABINETS
CLOSETS • TILE
WOOD FLOORS • WALL DIVIDERS
PAINTING • KIT & BATH
Free Est./Ins. Small/Big Jobs.
917-991-2090 718-788-4148
ABSTRACT • CONSTRUCTION

INTERIOR DESIGNERS & ARCHITECT

Rent-A-Decorator®—Budget-oriented pro designs your space at your pace. Fees from $150/hr. Featured in NY Times & Glamour. Call for reprints. **212-826-1069**

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To budget. Sasha Designs: **212-243-1738**

C.S. INTERIORS—Experienced, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

To advertise in **INTERIORS AND EXTERIORS**, *call Kristen:* **212-462-3319**, fax: **212-462-3595**, or e-mail: **kristen_cappadona@primediamags.com**

Design Directory will appear in the
SUMMER FUN DOUBLE ISSUE!
Issue Date: 6/24-7/1 ***On Sale:*** 6/17-6/30
Special Sections Deadline: 5/30 ***Classified Deadline:*** 6/11
Call Kristen Cappadona for information:
212-462-3319 fax: **212-462-3595**
or e-mail: **kristen_cappadona@primediamags.com**

EXPERT REDECORATION WITHOUT NEW INVESTMENT
USE WHAT YOU HAVE
interiors
ONLY $325/ROOM
RECOMMENDED BY
ABC • NYTIMES • HOUSE BEAUTIFUL
NY MAGAZINE • CBS • MET HOME
CALL FOR FREE BROCHURE
212-288-8888
www.redecorate.com

whole home organization with style & eas
simple space 212.463.9991

Caviar Decor...On A Tunafish Budge
Commercial, Residential. **866-886-9180**

NO BIG DEAL—Take the terror out of
decorating. Talented pro can help you.
Lowest rates. **No job too small.** Ref's.
Special access to **all** wholesale showrooms.
As seen on ABC • CBS • NBC • CNN
Tri-State Area
Call Steve Lyons: 212-988-9666

LIGHTING

Lighting By Gregory *212-226-127*
See What Lightolier's **Designing With Ligh**
Is All About. **Showroom: 158 Bower**

Track By Jack 917-74TRACK (87225)
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans with small, efficient, low-voltage halogens.

PAINTING & WALLPAPER

T&M Painting—Carpentry, wallpaper, til
plaster, faux fin. Free est/ins. **718-278-3372**

SAGEBRUSH PAINTING CO. 212-627-421
Painting/Plastering, Faux Finishes. Ins.

WINDOW TREATMENTS

****NOBODY BEATS OUR PRICES!****
Silhouettes Luminettes Duettes Mini
Verticals Solar/All Shades **888-595-751**

ELITE WINDOW TREATMENTS–
Verticals, Minis, Silhouettes, Duette an
Draperies. Lowest Prices: **212-807-867**

ROLE PLAY

Role-Play By Phone—With Anna & Pals. Call Us Now. 888-313-4999 We're Waiting.

Asian Beauty—Bodywork for upscale, mature gentlemen. Pvt. In/out. 212-867-1313

Perfection—Sexy Russian Ladies. Role-Play Available. 718-259-5559

New Midtown Fetish Playground—For Men & Women With Taste. 212-791-7002

ny-exotics.com
AUTHENTIC PHOTOS
BEAUTIFUL GIRLS
To advertise, call:212-643-9955

Sweet, Petite, Discreet—Italian 212-826-0740 Brazilian 212-784-9968

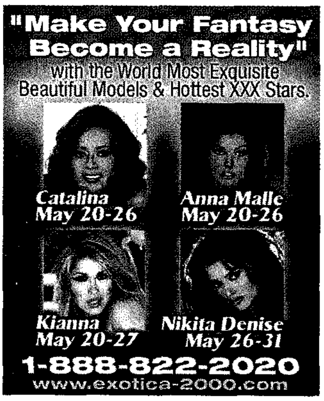
Jill—Lovable Knockout From Spain. Upscale. Outcall. 212-379-8323

NY Pink—Gal Next-Door Type. You'd Never Know! E. Side. Private. 212-679-6002

CityVibe.com
- Upscale Women
- Real Photos
- Easy To Navigate
- Real Videos

For Ads Call: 212-262-4222

2 Hot Executive/Teacher/Governess—Nurse/X-Dress. Dorothy: 212-517-3740


"Make Your Fantasy Become a Reality"
with the World Most Exquisite Beautiful Models & Hottest XXX Stars.

Catalina
May 20-26

Anna Malle
May 20-26

Kianna
May 20-27

Nikita Denise
May 26-31

1-888-822-2020
www.exotica-2000.com

Sarah And Friends—Private. In/Out. Call: 212-222-4167

Fantasy Men
New York's Premier Male Models
(212) 388-1500
Safe and discreet. All major credit cards.

Sensual Swedish Adult Mag Model—And Film Star - Avail For Appt's. 212-924-2744

Ebony Gal—See me on: Bookabeauty.com 212-946-1870 / 718-265-4535 CCs.

Boston, NYC & D.C.—Girlfriend Experiences. All CC's. 212-741-7156

POLITE MISTRESSES
Play Out All Your Fetishes & Fantasies.
212-564-4484

123PARTYGIRLS.COM
Visit Real Party Escorts
NYC's PARTY CHOICE
212-725-8700
Male & Female
American & International
24 hrs. 7 days
All major cc's
College Girls
Runway Models

Beautiful Lingerie Model—For Refined Men. Angelique, Yours Truly. 212-426-9249

Society—Girls.com..........Outcall Only. All CCs. 212-727-2000

www.bluevelvetclub.com
You'll Know What It's Like To Be A VIP.
Stunning Hostesses. CPS. 212-445-0833

Intimate Connections
New York's Hottest Talk Line
540-0444
$0.80/Minute, 18+

The Ground We Walk On—Fantasy, Worship And Fantasy. 212-629-2066

Intimate Encounters
LIVE 1-ON-1 $3.95 MIN.
970-DEEP
1-800-970-DEEP .69¢ MIN.
LADIES CALL FREE!
1-212-593-TALK

Candy - Sutton Place—Upscale, elegant, gorgeous and private. 212-980-8118

Abigail Rothschild & Friends
"NYC's Most Elite Agency
Meeting the Needs of the Professional"
1-800-613-7592
www.abbyrothschild.com

Caribbean Beauties—Ebony And Latin Women. Call: 212-628-3679

Russian Connection...—Incalls/Outcalls. By Appointment. 718-256-1481

VIPESCORT.COM
LOOKING FOR A VIP DATE?
DON'T SETTLE FOR ANYTHING LESS THAN THE BEST
212-688-4747
OUTCALL ONLY
WWW.VIPESCORT.COM

Lisa—Sweetheart Brunette, Brazilian. East 50th. By App't Only. 917-322-0045

AMERICAN-BEAUTIES
since 1990
New York City's Most Private Club.
By Appointment Only.
Credit Cards Welcome
212-750-2424
www.american-beauties.com

Sparkle—Mature And Private. By App't Only. 718-305-2787

I NYPLEASURE.com!
More real girls!
More real photos!
More exclusive listings!
to advertise, call 212.813.1551

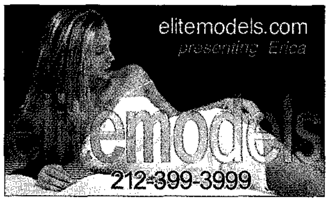
Royal Escape—Upscale Russian & Asian Beauties. Brooklyn. 718-259-8777

NEW YORK DOLLS
Sensual ladies for upscale gentlemen. Discretion assured.
In/out calls.
212-750-6686
www.ny-dolls.com

www.spellboundescorts.com—Call: 917-577-6965

www.UberTreasures.com
Unparalleled Companionship Service For The Uber Class!

Stunning Shemale—See Me, Kitty, At: NY-EXOTICS.COM 212-753-6927


elitemodels.com
presenting Erica
emodels
212-399-3999

Silk Stockings—A Pleasurable Experience. Call: 212-517-3300

New Fantasy Princess—www.angelfire.com/art/ofdominance/cassandra19

"Your Personal Escorts To Adult Entertainment In New York City."
NY Elites
Andrea Available in NYC
Actual Photos of Our Super Models Upscale Clients Only
Leah Available in NYC
1-888-588-5885
www.NYElites.com

Lauren—For Upscale Gentlemen. www.eastsideluxury.com 212-224-0062

FLEUR DE ELITE
anything you desire
WWW.FLEURDEELITE.COM

ROLE PLAY
PASSIONATE PRIVATE NURSE
Personalized And Intimate.
Professional Mistress Available. 212-354-4391

Dangerous Curves—Outcalls Only. Call: 212-223-0632

TOWER MODELS
A SERVICE FOR PRIVILEGED GENTLEMEN
212.734.6226
www.towermodels.com

Come Live Out Your Fantasy—
With A Gal Next-Door.
The Hidden Chamber... 212-564-4484

Femme Fatale—Independent Model. www.jordanmnyc.com 212-358-5053

NEW YORK'S #1 TALKLINE
TALK TO LOCAL PEOPLE "SINCE 1988"
970-5555 45¢ P/M
1-800-970-5555
LADIES CALL FREE!
1-212-755-5555

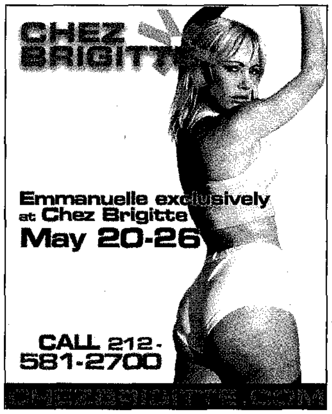
Beautiful Blondes—Let Us Make Your Dreams Come True. 212-517-6001

introducing MELANIE
Exclusive to nycovergirls.com
212.355.2000

Suzanne's Exec Stress Relief—38th/3rd. Expensive & Worth It. 212-557-1716

HANABI
Warm & Courteous Japanese and Korean Models
212 579-3700
Outcalls 24/7

Elegant, Sensual And Discreet—Outcall. 917-339-0024


CHEZ BRIGITTE
Emmanuelle exclusively at Chez Brigitte
May 20-26
CALL 212-581-2700
CHEZBRIGITTE.COM

Latin Seduction Model—For The Time Of Your Life. 80s Location. 212-472-1330

Continued on next page.

Golden Palms—Blonde And Tan. Upscale. Outcalls Only. Call: 917-213-9642

Marissa—Sensual, Mature, Private. For Upscale Gentlemen. In/Out. 212-973-0102

Katy—Charming, Affectionate Playmate. Pvt. Upper West Side. In/Out. 917-843-4789

The Red Room
For the red carpet treatment-quality service for every gentleman.
Meet 5 beautiful ladies...Then choose who you would like to spend time with.
(212) **879-7804** (70th St.)
www.reddd.com

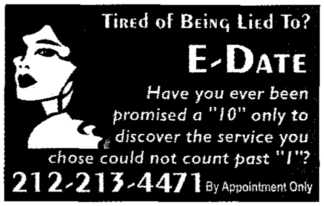
Wall Street Escape—Sensuous bodywork fantasy. Discreet, private. 212-766-9885

Deviant Mind Games—Fetish Experts. arenaproductionsnyc.com 212-889-1591

Venezuelan Cover Girl—Upscale Men. Up E. Side. In/Out. Racquel: 212-327-4487

An Ebony Treasure—Passionate, Sensual, Fun-Loving, Intimate. Tonya. 212-758-0023

KELLY
BLOND PLAYMATE.
Noon-Evening Fun.
For Business Exec. Types Only
Outcalls.
212-714-5474


Tired of Being Lied To?
E-DATE
Have you ever been promised a "10" only to discover the service you chose could not count past "1"?
212-213-4471 By Appointment Only

Exotic Bodyrub—In/Out. Private. Call: 212-207-8622

Netherlands Pet—Now In NYC! Outcall. 917-339-0010

Sophisticated, Sensual Blonde—Available For Fun. East Side Locale. 917-319-1319

Beth—Angelic Ballerina. Delightful And Upscale. NYC Out. 212-631-7431

www.SpiritWildSide.com
Women - Online Dating - Join Free

24/7
Tokyo
NY's BEST!
(212) 213-6161
Outcalls Welcome

Blonde Hardbody—Fetish Wrestling And Massage. Private. Elegant Loc. 917-533-9161

Anna—Elegant Russian Beauty. By App't. In/Out. 212-946-5600

Brazilian Beauty—For Mature Men. E. 60s Studio. Sweet/Discreet. 212-784-9968

"Live The Dream"
www.ginadepalmaxxx.com
Fetish Actress, Fantasy Queen
Gina De Palma
Visiting NYC Now Through 5/31 Only!
646-489-1161

Asiana—Upper West Side. In/Out. 24/7. 917-701-5633

"Explore Quality At It's Best"
Kama Sutra NYC
Convenient Midtown Location
212-983-0158
www.KamaSutraNYC.com

Gina And Friends—Mature, private, discreet role-play & fetishes. 212-371-3106

V.I.P. ESCORTS
The Original V.I.P.
Outcalls Only
24 hrs/7 days
Real Models
"We Have The Best"
www.vipescorts.org
212•481•3000

www.janesnyc.com
Fun & friendly people
Private, elegant surroundings.
(212) 688-2458

Print Model/Dancer—All-natural brunette Models interviewed daily. 917-318-9258

SIZZLE ESCORTS
Hottest girls Complete Satisfaction
212-725-7077
Out Calls Only
www.sizzlenewyork.com

ICHIBAN
Exotic & Elegant. 212-687-4485

Only For Discreet And Very Selective Gentlemen Who Are Not Afraid Of Unforgettable, Delightful Side Effects.
212-371-6862
www.monalisa-models.com

Beautiful, Exotic Model—For Generous Gents. Savannah. E. 80th Loc. 212-570-5094

MASSAGE

Stephanie From Ukraine—Private. 7 days a week from 11am. Midtown. 212-715-0494

Pears—Uptown 60s: 212-779-9944 Features Synchronization. Downtown: 212-505-5151

EX-ROCKER
Massage for women only. E. 70s. 646-422-0656

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-945-4077 Best in NJ.

New Manhattan Ichiban—5th Avenue. 10am-9pm. 7 Days. 212-532-3291

A California Massage—Sensual, therapeutic. State-of-the-art technique. 917-328-9471

Graceful, Strong Hands Sensual Backrub By A Beautiful Blonde. For Upscale Men Who Deserve The Best! 646-334-7592

WALL STREET SPA
212-480-2408

Sylvia—Discreet, Quality Service, Exclusively For Refined Gentlemen. 212-888-0611

Lyndsey's Back—Mature beauty. Let me pamper you. For upscale men. 212-972-2170

ORIENTAL DELIGHT
Outcall Only..Major Credit Cards Accepted. 212-686-2222

Massage—Swedish/Shiatsu. Body Scrub, Facial. Steam/Shower. 212-661-0777

The Incredible Lightness—Of Touch. West Village/Wall St. access. 212-645-4995

Tropical—Oriental Shiatsu, Swedish. Route 17, Near Ramsey. 201-327-0286

Central Park South—Austrian Lady. Mature, Sensual, Caring. Pvt. 212-246-4759

COSTA DEL SOL
World Of Relaxation. 212-593-1605

Rubysnyc.com
By Appointment Only.

Angela & Linda—Best bodywork in town. East 50s. Call: 212-758-6938

Bodywork In Relaxing Atmosphere—Little Neck Area. 718-281-0097

East 55th Street—Allegra Beauty. By Appointment. 212-317-2284

East 63rd St.—Massage, Scrub, Refl, Facial. Private. App't Only. 212-371-5966

Mario—Legit or sensual massage. Discreet. West 40s loc. For men. 917-318-4990

Full Body Rub By Anton—For Men. Midtown West. Discreet. 212-258-3492

Mature, Sensual, Classy Lady—Elegant, Private. 7 Days. 212-262-4537

Italian—Sensual Bodyrub. Elegant/Classy. Caring. Great Hands. E. 60s. 212-879-4978

Lincoln Center—European Lady. Call For Info: 212-877-8469

Bodyrub In Stamford—By Appointment Only. Call: 203-359-4941 or 203-570-7095

A Very Private Candlelight Massage—Lex/30s. By App't. 7 Days. 212-252-7359

Hidden Treasure—East Side. Eighth Wonder Staff Here. 212-327-0244

Sweet Touch And Bodywork—Shiatsu, Swedish. Outcall Only. 212-826-3385

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

Body Scrub, Shampoo, Steam Sauna—West Village. Upscale. 646-654-0555

Yoko Health—By Appointment Only. Call: 516-873-8500

Asia, Europe, America...—In Astoria. By Appointment Only. 718-545-3898

Satisfying, Sensual Service—Beautiful European. Totally Private. 212-398-1030

Glamorous, Satisfying Bodyrub
European Masseuses. Wall St./East 50s Location. 212-571-3824

Angie's Therapy—LIE Exit 62, Selden. 631-698-8882

Lilly Of Chelsea—One Of A Kind. Private. Discriminating. 212-807-1822

Claudette—Sensual, Sweet Lady. Private. By App't Only. Call: 212-980-6691

Tired? Welcome!—Massage, body shampoo/scrub - in Glendale, Queens. 718-366-3799

LOVING TOUCH
Soothing/Relaxing. Wall St. 212-406-1623

Q-Salon—Shiatsu Massage For Relaxation. L.I.E. Exit 62. 631-451-7575

CLASSY FRENCH MASSEUSE
Studio & Residential. 212-472-1138

Sensuality With A French Twist—You'll Love It! Call Sophie: 212-588-0293

Escape Everyday Stress—Upper 40s, Off 5th Ave. Hiring. 212-688-4333

Tropical—Oriental Shiatsu, Swedish. Route 17, Near Ramsey. 201-327-0286

COZY SPA
All Types Of Massage. Steam/Body Scrub/Facial. East Downtown. 212-240-9483

Beauty & Bodywork—Elegant, Sensual And Discreet. Lisa: 212-396-1141

Euro-Asian Models—Exotic, Sensual. Midtown. 917-553-7882

Hoboken Path/Penn Sta. Swedish—Till 2am. Studio/hotel/res. Paula: 201-963-8007

PURE BLISS
Private. Credit Cards.
212-213-2977

Tantric Fireside Massage—By John. M/F. In NY; CA cell: 310-863-7166

Asagao—From Japan - Japanese Bodywork. By Call: 646-373-3052 / 212-643-9314

NJ's Most Sensuous
Mins from GWB/Linc Tunnel 201-840-7738

Wall St. / Tribeca—Shiatsu, Swedish... Relaxation. CC's. 212-267-3980

Take A Short Trip To Asia—Best Japanese Massage. West Village. 646-654-1212

Courtney's Back!—Elegant Bodywork. Highest Quality. Now Hiring. 212-307-6645

Cleopatra's Romantic Massage—For men women/couples. Feminine lady. 212-946-5662

New! Abba Spa—Whitestone Loc. Colonics, Steam, Wet Table. CC's. 718-357-6940

Asian—Incall/Outcall - By Appointment. Call: 212-486-0032

Gramercy's Secret Garden—Beautiful Bodywork. East 20s. New! 212-448-0211

A Very Private, Sensual Massage—Class Act. Caring Ladies. 212-532-9645

High Society Therapy—Fit For A King. Yonkers Area. Call: 914-793-1030

www.5FriendsSpa.com—All-American Staff. Private Wall St. Studio. 212-330-8675

Elegant Paradise—Downtown Location. Extraordinary Touch. 212-691-8283

O Canada!—Jamie. Fun And Friendly. Call: 212-330-6877

Wonderful Touch—East 70s. By App't Only. 212-737-1201

A Royal Treatment—De-Stress From Head To Toe. Private. Julie: 212-828-2404

Velvet Hands—Bodyrub By Mature Lady. Private. Studio/Res. 212-681-1470

Strong & Sensual—Professional Bodywork By Petite Dancer. 50s. 888-869-6501

Susan & Lynn—Mature Ladies. Sensitive Massage. 10:30am-7pm. 718-426-4979

MIGA 212-501-7750
World-Class Massage. Upper W. Side.

Extraordinary Touch—Unforgettable!... East 20s. Now Hiring. 212-685-5614

Exceptional Massage—By Claudine. Clean/Private. E. 50s. Hiring. 212-888-3497

STRICTLY PERSONALS

Wealthy, Generous World Traveler—Seeks white female, 18-35, to join him in luxurious lifestyle. I am a white male, middle-aged, average height and weight. Please send photo and phone. 2440 ✉

Certifiably Beautiful PhD—Blonde, slim, seeks successful 65ish-plus man. 2421 ✉

Male Doctor—Whose specialty is romance, seeks secure woman, 30-50, to complete the book of love. Photo/note. 2374 ✉☎

CT Socialite—Seeks comparable (Waspy type) gentleman (60-70) for fun, future and country club lifestyle. Please appreciate a lady who is elegant and proper yet sexy and passionate. Note/photo a must! 2394 ✉☎

Male, 47—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 2400 ✉☎

Free Spirit Longs To Be Raptured—Not captured! Ivory Snow beauty with enchanting blue eyes, affectionate and delicate lady with adventurous character - high-energy, perceptive, hypersensitive, playful, nurturing, flawed, with eccentricities, gentle/romantic soul, young in mind and body (5'4"/120). Strong values: kindness, gracefully direct, and tremendous professionalism. Interests include publishing, cooking, gardening, massaging each other and many diverse enterprises. Financially secure and independent. Slightly emotionally scarred but happiest while dancing! Seeking complex, successful, strong-willed, high-spirited, intense and super-intelligent man with an edge. You are still affectionate after years of wisdom! Monogamous. Love is not a theoretical concept. Flawless sexual integrity, passion and honesty. Nonsmoker. Age irrelevant - suggest you're not in your 20s. Kindly send photo or call. 2390 ✉☎

NEW FEATURE!

Can't use 900 numbers?
Want to respond to NYM personal ads by phone?
Now you can use your credit card!

We've set up a system so you can use your credit card to respond to our **New York Magazine Strictly Personals** phone line.

Call **1-800-445-9192** and use your credit card to access **New York Magazine Strictly Personals** ads which have the phone symbol (☎).

MasterCard VISA $1.99 per min.

Do you feel
YOU ARE TOO PICKY
You never settled before. Not in any area of your life. Don't settle in your search for true love!

You are:
Highly educated
At the top of your profession
Athletic
Great Looking

DON'T SETTLE. THE LOVE OF YOUR LIFE IS OUT THERE. CALL ME TODAY!

Barbra K. Brooks
The Ultimate Service For Marriage Minded Professionals
(212) 753-3003 • (516) 889-9058

Considerate, Supportive Male PhD, 64—Affectionate, caring, kind, sensual, seeks loving, sweet, trim, leggy lady. Photo! 2423 ✉

Equestrian—Divorced Jewish male, 6'1", slim, nonsmoker, 67, seeks white female who enjoys the look, likes horses. 2413 ✉☎

Introductions to...
Mature Mates of Means™
Our DATING SERVICE caters to the select individual over 40.
Let our consultants come to you for a private interview.

Kate Mc Cabe's ConnectionS
1-888-968-KATE
5 2 8 3
a division of KSD Enterprises, Inc.

Sunset In The Hamptons—With you by my side. Tall, handsome attorney, 35, seeking truly exceptional woman to share romance by the water and under the stars, for this summer and beyond. You are beautiful, classy, sweet and intelligent, with a great sense of humor and a passion for life. Together, let us explore all that life has to offer...starting with a great summer in the Hamptons. Note/photo. 2425 ✉

Huggable, Handsome—Playful, great catch, successful, athletic Jewish professional, fit, adventurous, humorous, intelligent, seeks classy and attractive lady under 50 to adore. Phone/note/photo. 2414 ✉☎

Indecent Proposal?—Oops! Sophisticated, slim, twenty-something, green-eyed Tyra Banks look-alike seeks a gentleman of means and generosity, for fine dining, travel, romance and much more. 2378 ✉☎

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500*

$1.99 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036. (212) 782-8050

Don't have access to 900 numbers? - See our ad.

Strictly Personals is a weekly feature. *Cost is $32.00 per line,* two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. *Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date* (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: *Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.* All ads accepted at the discretion of the publisher. *New York Magazine is not responsible for printing errors and omissions.* Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Single and Still Searching?

Successful, Selective *Simply too Busy?*

Upscale Matchmaking for Successful Professionals

Kelleher & Associates℠

Opening Doors to New Relationships

As featured on BBC, CNN, ET, FOX News, NBC, and in Town&Country, eCompany, Playboy and W Magazine

New York 212-448-1141
New Jersey 973-377-7722

San Francisco 415-332-4111
Beverly Hills 310-271-6500

Call to arrange a free confidential appointment

www.kelleher-associates.com

Seeks Soul Mate—Divorced Jewish male, 63, 5'8 1/2", affectionate, caring, good-looking MD, seeks divorced Jewish female in 50s, from NYC, Westchester or CT, for a loving, lasting relationship. Photo/note. 2436 ✉☎

Slender/Interesting—5'6", kind, pretty, creative, inner strength, kids all grown. Loves travel, movies, dancing, music. Seeks soul mate, 59 plus, smart, spirited, sincere, trim, torrid, warmhearted man, nonsmoker. E-mail: laplume@bestweb.net 2384 ✉☎

Eurasian Beauty—Tall, slim, 29, seeks very generous and kind gentleman. 2404 ✉☎

Handsome Professional Male—44, 5'11", slim, dark features, would like to find the love of his life. I am single, no children, honest and caring. Please take a chance. Photo, please. E-mail: Frisbedog1 2430 ✉☎

Financially Secure, Low-Key—Educated man, slender, 60s, healthy, seeks Jersey lady, 5'7" plus, not model-thin but very strong. Anna Nicole Smith-type okay. 2431 ✉☎

Your New Love—Energetic, romantic, handsome, fun, Jewish (nonreligious) male, 55, kind, communicative, successful, seeks the love of my life. Please write a note today with photo. Maybe we will meet soon! 2441 ✉☎

Pretty, Classy Teacher—54, 5'4", love of arts. Seeks tall, fit, caring male soul mate, 55-65, for loving/lasting relationship. Manhattanite only. 2409 ✉☎

Sensational North Shore Sophisticate—Is ready to play a love duet with a smart, somewhat affluent, attractive gentleman, 66-76. Let's make beautiful music together. 2451 ✉☎

STOP DATING.

(Over 40,000 others have with us.)

More than 20,000 couples have married through Great Expectations, the nation's oldest, largest, and most successful dating service.
Call now, so you can quit dating once and for all.

1-800-710-9555

Great Expectations.

444 MADISON AVE, NY NY • 1044 NORTHERN BLVD, ROSLYN, NY
•ONE ENGLE CENTRE, ENGLEWOOD, NJ

Stunning, Head-Turning—Good looks, with a touch of glamour and a sweet heart. Passionate, sensual, Sophia Loren type - gorgeous dark hair, standout eyes, real presence. Down-to-earth, published fiction writer. Colorful, curious, open, honest. Known for wonderful contagious laugh and very nice figure. Sunny disposition, tamed wild streak. Favorite things: films, Yankees, football, opera, pop culture, The Sopranos, all jazz, folk art, Miro, bantering with friends. Dreams of one day living in Sydney or New Zealand. Seeks good-hearted, street-smart, financially secure, attractive man, 45-60. 2449 ✉☎

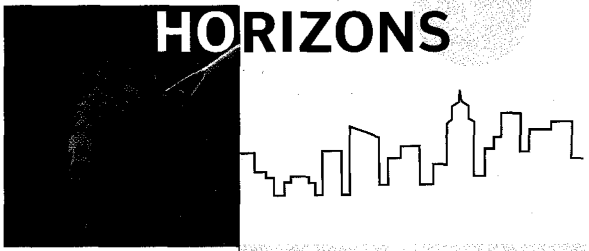
Attractive, Black, 44-Year-Old—Island woman seeking a sincere, upbeat man, 39-54, for a committed relationship. I enjoy traveling, fine dining, movies and quiet evenings. Race and religion are open. Serious replies only. Recent photo. 2426 ✉☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ____
P.O. Box 4600
New York, New York 10163-4600

The Real Thing—Attractive, caring, loya and unencumbered male seeking a relationship with a woman, 35-45, religion no important. Love to cook, run a successfu catering business and want to cater to you Photo/note, please. 2445 ✉

EXPANDING YOUR HORIZONS



STRICTLY PERSONALS ADS will also appear on

New York's *Lively Website, Where Fabulous Things Are Happening.*

CALL 212-463-0024 AND PLACE YOUR AD TODAY.

You'll Love Our Mom—She is very beautiful, intelligent, talented and youthful. 5'7", Ivy League, green eyes, dancer's build. Writer/dancer/terrific mom of a 16- and 18-year-old; loves books, the arts, movies, swimming, simple pleasures and us. Looking for a true partner who is 42-52, tall, handsome, secure, loving, generous, and wants to be part of a special family. (203)/(914) preferred. Photo/letter. 2385 ✉☎

Ready To Turn A New Leaf—Recently turned 40 and very excited. This fit, professional Jewish male, great smile, with a playful outlook on life and heart of gold, seeking a Princess, 27-38 years young, who laughs, dances - gregarious and very sexy. You can go from being super-cool to elegant easily. Let's make our dreams come true. Photo/note. 2454 ✉☎

Tall, Handsome Attorney—6'4", 195, blue eyes, early 50s, Jewish, very athletic, easygoing, great sense of humor, very successful, seeks younger woman - slim, intelligent, pretty, for romance, laughs and hopefully marriage and family. Photo. 2380 ✉☎

Single Jewish Man—38, 5'10", good-looking, athletic, professional, seeks woman, 27-35, Jewish, smart, in-shape, attractive. You should be easygoing, outgoing, active and witty, like me. 2408 ✉☎

Handsome, Successful Professional—Young-looking 49, 6'3", athletic, genuine, seeks attractive, fit female, 28-38, 5'6" plus, who is ready to enjoy life's treasures together. Photo/note. 2397 ✉☎

Nice Fellow—50, tall, thin, attractive, good listener, sense of humor, open-minded, seeks unpretentious lady. 2433 ✉

East Side Residence—Divorced Jewish male, 69, seeking Ivy League female who has legal, corporate or investment banking nterest. Active, 6'1", balding lawyer, executive, seeks educated lady with sense of humor. Bergdorf styling, 35-45, 5'6" or taller. I am sharp, smart, caring and confident, and I hope you are. 2420 ✉☎

Meet One Of NY's Outstanding Teachers—Beautiful woman, inside and out, seeks healthy man, 55-72, to start the next chapter. Bhasha108@aol.com 2439 ✉☎

Pretty, Elegant, Affluent—Woman, 5'5", seeks professional/CEO type, 58 plus. Photo/note. 2403 ✉☎

Exotic Physician—36, East meets West, good-looking, South Asian, warm, sincere, active, into arts, seeks beautiful, outgoing professional woman. 2398 ✉☎

Fun, Sincere, Romantic—Handsome, professional Jewish male, 29, 5'6", athletic. Loves travel, music, animals, kids. Ready to meet a pretty, petite lady, 23-29, upbeat, stylish, nonsmoker, family-oriented and emotionally stable. For fun, romance and more! Photo/note. 2428 ✉

Tall, Slim Blond—Sophisticated, well-traveled, Manhattan-based woman with established career seeks man of substance: nonsmoker, college-educated, 40-50, who loves NYC life. 2376 ✉☎

Handsome Physician—With European style, who is fit, fun and successful, seeks attractive, slender, sophisticated lady, 26-35, to share a committed relationship and a life filled with romance and endless possibilities! Photo/note. KA1234@yahoo.com 2452 ✉

Attractive, Petite, Guyanese-Indian—Female, 5', 105 lbs, long hair, (212), Wall Street, educated, worldly, Lutheran, yoga, runs, black tie to blue jeans. Seeks successful, (212) Caucasian male, 35-45, Christian, of healthy mind and body. 2457 ✉☎

Retired Composer—Salt-and-pepper beard, beautiful green eyes, 50 years old, looking for companion, possibly leading to romance. 2381 ✉☎

Adorable With Beautiful Smile—And uncanny resemblance to Renee Zellweger. poised, sophisticated, charming, completely genuine. Slim, blond, 42. Great legs, great sense of fun. Successful executive, balanced former workaholic. Adventurer with thirst for learning, finds the world endlessly interesting. Die-hard Yankee fan. News junkie. Engaging great listener. Creative, colorful, passionate. Wild about Paris, the energy of New York. Plays tennis, gardens, rollerblades. Enjoys art, architecture, backgammon, nuance, sampling great restaurants, just looking at things. Seeks confidant, bright, curious/active man. clover10011@yahoo.com 2455 ✉☎

Argentinian Prize—Sophisticated, fun, loving, very attractive, successful lady, looking for an elegant, self-assured man, 60-72, to share all of life's great pleasures. Prefer NYC. Photo/note a must. 2393 ✉☎

Successful Executive/Attorney—Youthful 46, lean, muscular 6', 175 lbs, athletic (gym, bike, golf), occasional musician (can still entertain a crowd), quick wit, warm and affectionate, no baggage (except traveling kind), at home in a fine restaurant or funky blues club, seeks attractive, slim, sexy, smart, romantic woman, up to 42. Note/photo. 2447 ✉☎

But Don't Answer Yet!—You get the attractive Jewish female, 31. You get the good sense of humor and kindness. Plus, if you act now, a lifetime of happiness. Operators are standing by. 2429 ✉

Looking For A Male WASP—With a twinkle, to ride shotgun in my new convertible. I'm gorgeous, 48, slim and seductive, with a zest for life. 2434 ✉☎

You know the type you're looking for, but you don't have the time to look for them?

Dating for Busy Professionals®

No uncomfortable phone calls. No plans to coordinate. It's Just Lunch!, the best approach to dating for busy professionals. A personal interview helps us select compatible partners. Then we do all the "asking out," so there's no awkward phone calls. Without giving anyone your phone number or last name, we make all the arrangements. All you do is show up and have fun!

So forget those endless, awkward first dates of the past because our dating approach is effective. It's easy. It's relaxed. It's Just Lunch!

Director:
Jill Vandor

Director:
Jennifer Pannucci

Director:
Nancy Kirsch

Director:
Lisa Purdum

New York
212.750.8899

Long Island
516.931.9339

New Jersey
201.363.9594

-35 Locations
Nationwide-

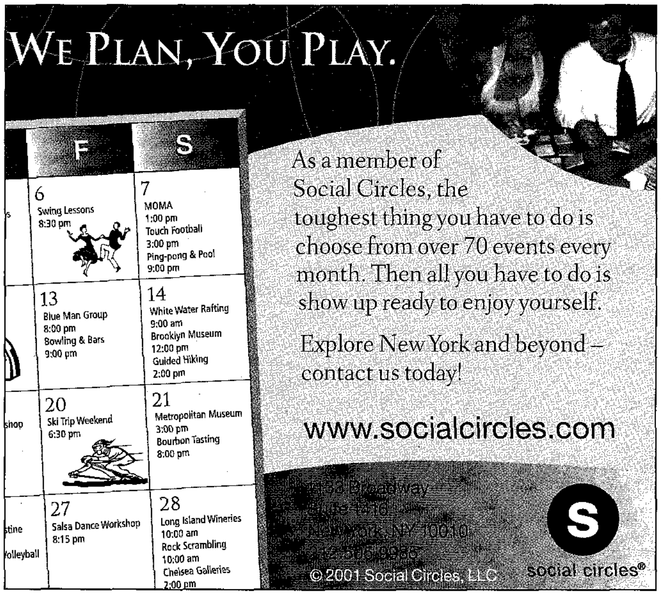
Gay Professional Woman—With mood swings - in the mood to know you, respect you, give to you, receive from you and, in time, come to care about the person you are. Bring your accomplishments and fears, your strength and vulnerability, your brilliance and shadow, along with a willingness to see these both in yourself and in me. Please be a nonsmoker, interested in meeting a feminine professional, 40s. Sincere response appreciated and returned. 2402 ✉☎

Breakfast In Bed—For a good-looking, fun, romantic, masculine, upbeat male (40s-50s), served by a pretty, blue-eyed blond, 5'5", shapely, 40s. Lives on LI. 2442 ✉☎

Long Island Connection—Beautiful hazel-eyed redhead, with personal magnetism and all the right stuff, is seeking an attractive, intelligent, successful and virile man of integrity, 60s. Letter/photo, please. 2427 ✉

And They Lived Happily Ever After—Fairy tales can come true... Prince, 40, Jewish, handsome, charming (of course), educated professional, 6'2", sweet, kind, caring, loyal, affectionate, with a heart of gold, seeks Princess, 30-45, who is sweet, smart and sexy, for a lifetime of hugs, kisses and laughter. nyer18@yahoo.com Note/photo. 2399 ✉☎

advertise in our
Summer
TRAVEL
issue
CALL US AT:
212 • 463 • 0024



As a member of Social Circles, the toughest thing you have to do is choose from over 70 events every month. Then all you have to do is show up ready to enjoy yourself.

Explore New York and beyond – contact us today!

www.socialcircles.com

33 Broadway
Suite 1416
New York, NY 10010
212.505.9935

© 2001 Social Circles, LLC

New and Improved!

HEAR THE VOICE BEHIND THE AD
CALL 1-900-443-1500*

$1.99 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.
You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036. (212) 782-8050
Don't have access to 900 numbers? - See our ad.

PET-I-CARE

ADOPTION PROGRAM

Marilyn Teres, Founder & Director
NYPetiCare@aol.com
212-614-7194

"Adopt a stray...
...if you can't adopt, Foster
...if you can't foster, Volunteer
...none of the above?
Donate generously to help
support those who ***can****"*

N.Y. Pet-I-Care Inc. is a charitable organization pursuant to section 501 (c)(3) of the I.R.S. Code.
All Donations are tax deductible as permitted by law.

Sophistication And High Cheekbones—Of Renee Russo, plus personality of the young Katharine Hepburn. Spirited intelligence, lots of passion for life. Fit, divorced Jewish female, 42 - avid spinner, looks great in short skirts. Naturally athletic, successful MBA. White-collar mind, blue-collar heart, ability to apply light, humorous touch to the world. Beautiful chestnut hair, lovely voice, does voice-overs. Gentle, romantic persona with fun and spontaneity as my trademarks. Throws great dinner parties, makes awesome brownies. Loves Napa Valley, Caribbean, escapes to Cape house, art, theater. Seeks smart, culturally aware, fit man, 5'8" plus. spinfudge@msn.com 2443 ✉☎

Ivy League Muse Wanted!—You wear black silk one day; Levi's the next. Equally diverse, chivalrous, overaccomplished, tall, athletic, single white Christian male seeks mischievous heroine, 26-34. Mug shot and rap sheet, please. 2446 ✉

Westchester Widow—Elegant, feminine Ivy graduate. Interests include classical music, opera, Europe, home cooking, gardening, art, antiques, family, friends and the sea. Seeking a self-sufficient, educated, cultured, honest gentleman for sharing and caring, age 55-62. 2444 ✉

NYMESSAGE

Weekend Day Sailing—On LI Sound. Owner 30' sloop wishes crew. Must have car; should have some sailing experience. 2410 ✉☎

Attractive, Nice Woman—55, 5'3", 122 lbs. looking for a nice, serious man, 56-66. Photo/note. 2432 ✉

1st Mate Wanted—If you are 40ish/50ish, in great shape, with looks that turn heads, and love the water and sailing, here's an opportunity to tie up with an early-60s, 6'3", athletically built, interesting, handsome guy. My 33' cruising sloop, based in the Hamptons, can use a pair of experienced hands. Lots of good food and wine, music, etc., are added extras. Interested? Need response with your favorite photo. 2450 ✉

Westchester Gent—46, 6', charming, handsome, thoughtful, enjoys sports. Seeks attractive, white Christian lady, 35-45 - never married, no kids, intelligent, shapely, for long-term relationship. Phone/ recent photo, please. No e-mail. 2448 ✉

ASSORTMENTS

PARTY UNDER THE STARS!!
TAVERN ON THE GREEN
FRIDAY, MAY 24 6 PM-12 AM
Central Park West at 67th Street
Terrace & Rafters Rooms and Outdoor Patio 800+ EXPECTED! 28-49 DJ, DANCING, $20
http://www.nycsingles.com
(212) 249-3636

Doc's Parties—Upscale Events For Prof'ls, Ages 29-52. **718-279-8596 www.docsparties.com**

Single Booklovers—Gets readers acquainted. singlebooklovers.com 800-773-3437

Specializing In Japanese LADIES
For those who are looking for a serious relationship, possibly marriage & family.
With You, Inc. **212-635-0262**

RoseWorldWide.com—Asian/Latin/Euro ladies/prof'l men. Parties Sat. **212-986-8590**

Pretty Czech Women—Devoted to you. **212-691-5652 / www.eastern-europe-women.com**

Int'l Match NY—Meet attractive Chinese, Japanese, Korean women. **212-787-6579**

www.IFoundMyLove.com—Meet Beautiful Latin Women. ***Christinas@terra.com.pe***

The Right Stuff
For graduates and faculty of the Ivies,
Seven Sisters, MIT, Stanford, U of Chicago
and a few others! Over 3,800 members.
800-988-5288 www.rightstuffdating.com

A+ Rating! Int'l Singles—Russian and European ladies in NY. **212-736-6870/71**

Professional Singles Party, 25-45
Thu, 5/23, 7:30-10:30pm
Open Bar 7:30-8:30, Hors D's
Memorial Day BBQ
Thu, 5/30, 6-11pm Draft specials, prime cuts
DECADE ⊇ 1117 1st Ave., NYC
212-835-5979 • www.decadeny.com

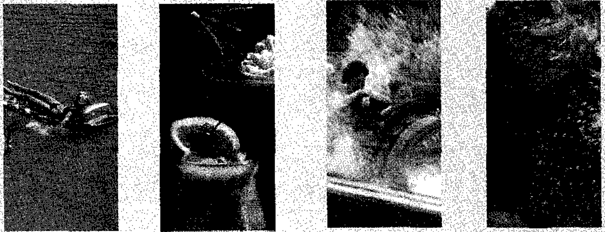
Classical Music Lovers' Exchange
For unattached music lovers. Nationwide.
1-888-408-CMLE www.cmle.com

SpiritGayandLesbianSingles.com
Where like-minded people meet.

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

MATING SEASON OPENS MAY24
Club Getaway
Sports, Fun & Adventure Weekends
800.6.GETAWAY clubgetaway.com

SUMMER FUN
SPECIAL DOUBLE ISSUE



Issue Date: 6/24-7/1 On Sale: 6/17-6/30
Special Sections Deadline: 5/30
Classified Deadline: 6/11
To Advertise Call: 212 • 463 • 0024

I NEED A DATE...
At I Need A Date
we guarantee you'll
never have to do
anything alone again.
For More Information
Call (917) 495-5950

Field's Dating 212-391-2233—Rm 1600, 317 Madison Ave., NYC 10017 (ent 42 St.)

COMPLIMENTARY
Are you a quality gentleman over 40, who has everything you want EXCEPT the right lady? Let us introduce you to beautiful ladies of means. Call Susan: **1-888-968-5283**

A & A—Prof'l American men for pretty, edu. Asian ladies. Party Sat. **212-949-7581**

Someone special is waiting for you!
Jewish Matchmaking
NON OBSERVANT, REFORM, CONSERVATIVE AND CONSERVADOX, MODERN ORTHODOX
AGES 22-70
212.292.4403
Shoshanna's Matches
"Our only real competition is Mom!"
Conveniently located in Midtown.

The Singles Network—Intros for prof'ls. Westchester & CT. Est 1983. **203-327-3280**

www.SpiritPersonals.com
Where like-minded people meet.

Art Lovers Exchange—A quintessential connection for lovers of the arts! Est. 1985. **www.alxdating.com** or **800-342-5250**

Major TV Doc./Special Seeks Subjects
Groundbreaking Social Experiment
Filming in NYC August, 2002
Info/app at www.aande.com/bmg
or call 212-544-1661

TheraDate
A radically old idea in matchmaking for the intelligent, verbal people who utilize psychotherapy to improve their lives.
As seen on Good Morning America
Find out more about us at:
www.theradate.com
or call 1-888-878-DATE

.com directory

.air conditioning

www.airwaveac.com
NY's #1 Air Conditioner Service & Sales.

.beauty

www.barielle.com
Treatment for Beautiful Nails, Hands & Feet.

.cards

www.cardSupply.com
Invitations • Announcements • Note Cards

.dating

www.SpiritSingles.com
Where like-minded people meet.

www.SpiritAmericanSingles.com
Where like-minded people meet.

www.SpiritChristianSingles.com
Where like-minded people meet.

www.SpiritJewishSingles.com
Where like-minded people meet.

www.SpiritGayandLesbianSingles.com
Where like-minded people meet.

www.SpiritPersonals.com
Where like-minded people meet.

www.goodgenes.com
An Institution of Higher Pairing!

www.Kelleher-Associates.com
Upscale Matchmaking for Successful Professionals

www.mchatfield.com
We Represent the People of Style and Substance.

www.jqs.com
Where Quality Jewish Singles Meet! Browse Free!

.dental

www.drlinhart.com
Cosmetic and restorative dentistry in
state-of-the-art, beautiful midtown office!

www.drdorfman.com
Our Original 600-Page Website On Dentistry.
Huge Color Atlas Showing Cosmetic Dentistry.

www.Porcelainveneer.com
Straight Teeth In 2 Visits Without Braces

.education

www.Math123.com
Specialists In Math Tutoring. In Your Home. 7 Days/Wk.

.event planning

www.onthemoveevents.com
Full-Service Event Production
Site Selection/Entertainment/Catering/Audio-Visual

.hair loss

www.britsci.com
Dr. David H. Kingsley, the hair-loss & scalp specialist.

.home

www.mcmaid.com
Manhattan's Exclusive Apt-Cleaning Service.

www.fixturestore.com
Lighting & Plumbing Fixtures. Free Shipping! No Taxes!

www.nobigdealdecorating.com
Steve Lyons - NY's Most Popular Budget Decorator!

.infertility

www.AmericanFertility.com
Intimate Midtown & Long Island Settings.
Infertility, Egg Donation. Insurance Accepted.

.jewelry

www.FantasiaJewelry.com
World's Finest Fashion Jewelry 2000 PCS
"The Look and Feel of Real."
Available at: Saks, Bloomingdales,
Bergdorf Goodman, Neiman Marcus.

.kids

www.scarsdalechildsplay.com
The Toy Store For Very Lucky Kids!

www.madeleinethemagician.com
Magic for adults & kids, ages 1-103. Travel anywhere.

.limousines

www.exoticlimosines.com
Most Exotic Limousines In The Tri-State Area.
Mention This Ad For 10% Off.

.parenting

www.healthykids.com
Advice for parents who want Healthy kids

www.americanbaby.com
Your partner in Parenting from pregnancy to baby

.parking services

www.WeParkNewYork.com
Need parking in NYC? Log on to the parking experts...
Icon Parking Systems

.party

www.thunderclub.com
Full-Svc Event Planning, Management & Production.

.pets

www.dogworldmag.com
Looking for a pure-bred dog? Click on: Breeder Finder.

www.paintedpetportraits.com
Original Paintings Of Your Pet
By Well-Known Portraitist Ellen Silverberg

.phone rental

www.rent-a-phone.com
Europe, Caribbean, Worldwide, Get a Quote 24/7.

.photography

www.GregHark.com
Film & Digital Photography - Corporate,
Commercial, Parties, Special Events, Weddings.

.plastic surgery

www.ienhance.com/drgrossman
The Best Plastic Surgery Under The Sun

www.DrSGreenberg.com
Specializing: Breast Augmentation, Liposuction.

www.psurgery.com
New York's Specialty Breast Center

www.LipoWorks.com
The Liposuction Experts. Board-Certified.

www.drlefkovits.com
COSMETIC SURGERY FOR MEN & WOMEN
INCLUDING HAIR TRANSPLANTATION

www.facechange.org
Facial Plastic Surgery

www.airliftinc.com
Affordable, professional cosmetic surgery. Guadalajara, Mexico

www.SafeChange.com
Safe, affordable plastic surgery.
Apply & ask questions in the privacy of your home.

www.DrOstad.com
Techniques Presented To
American Society Of Plastic Surgeons

.sailing

www.offshore-sailing.com
Learn to Sail with America's #1 Sailing School:
Chelsea Piers, NYC / Jersey City, NJ / Stamford, CT

.singles

www.NYYoungPro.com
Monthly Social and Networking Events. Free Membership.

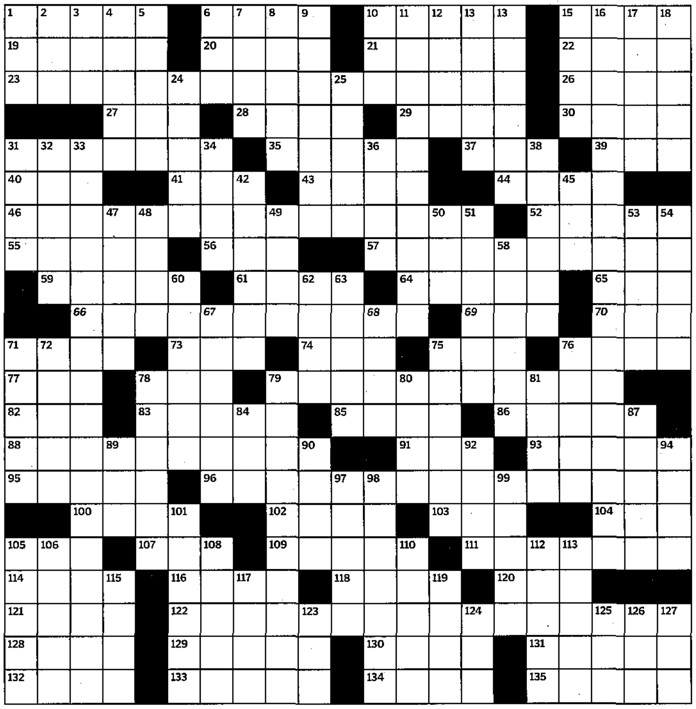
www.SocialCircles.com
We Plan...You Play

TO ADVERTISE IN THE
.COM SECTION
CALL
KRISTEN AT:
212•462•3319

For advertising information, call Kristen Cappadona at: 212-462-3319

'Piecemeal Geography II'

'Cue' Crossword by Maura B. Jacobson



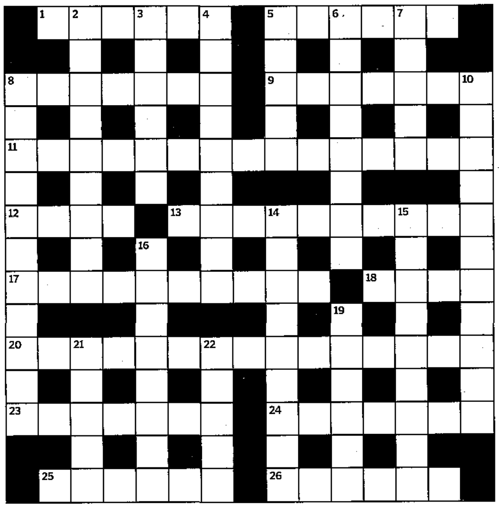
ACROSS

1 Some beds, by day
6 Light fog
10 "The final frontier"
15 Audi rival
19 Au revoir
20 Cuzco Indian
21 James Dean's image
22 Capri coin, before the euro
23 Corral, pouch, Norwegian king, actress Singer, Russian yes
26 Related
27 Eggs, to Caesar
28 Code word for A
29 Carnivore's fare
30 Where to go for the jugular
31 Notorious B.I.G., Ice-T, etc.
35 Cola brand
37 Kind of rm.
39 Recite
40 Smoker's evidence
41 —— Alamos
43 Golf-bag items
44 Bathday cake
46 Equitable, riverside, Mineo, inquire, article
52 Take by force
55 Mosaicist
56 ——-hoo!
57 Farrow, note, live, German alas
59 Leadoff on a tax form
61 Ballet bend
64 Bridge bid, informally
65 Between Chiang and shek
66 Favorite, British India, alternative word, Aykroyd
69 It's smaller than a gulf
70 News channel
71 Nile vipers
73 Feeling of wonderment
74 Shea player
75 Trio before K
76 Dove shed
77 Start of the VIIth Century
78 Khan title
79 Skillet, doc's org., tin item, Capp
82 Either Chaney
83 Bull, when attacking
85 Tizzy
86 Myopic comic mister
88 Drink, Roman ten, plus, inlet
91 Carrottop's nickname
93 Certain Slavs
95 Dostoyevsky novel, with "The"
96 Warble, G.I. address, law matter, characteristic
100 Area of New York or London
102 See 106-Down
103 Last word of "America the Beautiful"
104 Billy Williams's middle name
105 Need a doctor
107 Vowel request to Vanna
109 Shackles
111 With "marshal," head of the military police
114 Schlep along
116 "Stick ——!"
118 Sennett of Keystone Kops fame
120 Barbary beast
121 Carte before the course
122 Horrify, article, Greek letter, insect, banister
128 Partner of odds
129 Bulwer-Lytton novel
130 Coop group
131 Minneapolis suburb
132 Tree residence
133 Mama's boy
134 Slight advantage
135 Highlanders' daggers

DOWN

1 Tree juice
2 Poetic tribute
3 Fish feature
4 Ancient fabulist
5 Debonair
6 My, in Milan
7 "To Live and Die ——" (1985 film)
8 Resell tickets illegally
9 Crisp, smooth dress material
10 Sold out, on B'way
11 Formal consent
12 Irish Rose's guy, in a 1922 play
13 Closet wood
14 Happifies
15 "The Good Earth" heroine
16 Fish, talk, hue, fuss
17 Susan Lucci's "All My Children" role
18 Long-limbed
24 "Cheers" waitress
25 Place for a boutonniere
31 Log float
32 Cry of the Ancient Mariner
33 Greek letter, mouth part, tree, exists, nations
34 Electronics giant
36 Fabric juncture
38 Ranch hand
42 Capital of Macedonia
45 "We —— the World"
47 Actress Russo, and others
48 Harte or Saberhagen
49 Fly alone
50 Sunflower State: abbr.
51 Caused by a protozoan
53 Meager
54 Belonging to thee
58 Hard-pressed
60 Home of Henry VIII's first Catherine
62 "La Douce"
63 Garden spots
67 Grants for merit
68 —— impasse
71 Dwight's two-time opponent
72 Bawl out
75 Misanthropes
76 Hoopster
78 Hercule's creator
79 School executives
80 Dali colleague
81 Condé of publishing
84 "—— tu" (aria from "The Masked Ball")
87 Some theatrical honors
89 Losing line at tic-tac-toe
90 Algae extract
92 Profound
94 Opposite of dele
97 Fragrance
98 Dashing style
99 See-through wrapping
101 Shaq's family
105 Madison Avenue workers
106 "Fame" star, with 102-Across
108 Architect of the Rock-and-Roll Hall of Fame
110 Timetable, briefly
112 —— out (declined)
113 "Aida" composer
115 Surge of wind
117 "Breaking —— Hard to Do"
119 Crowned head
123 Put down, as linoleum
124 Peer Gynt's mother
125 Lungful
126 Squid's squirt
127 Tra followers

The 'Guardian' Crossword Set by Araucaria



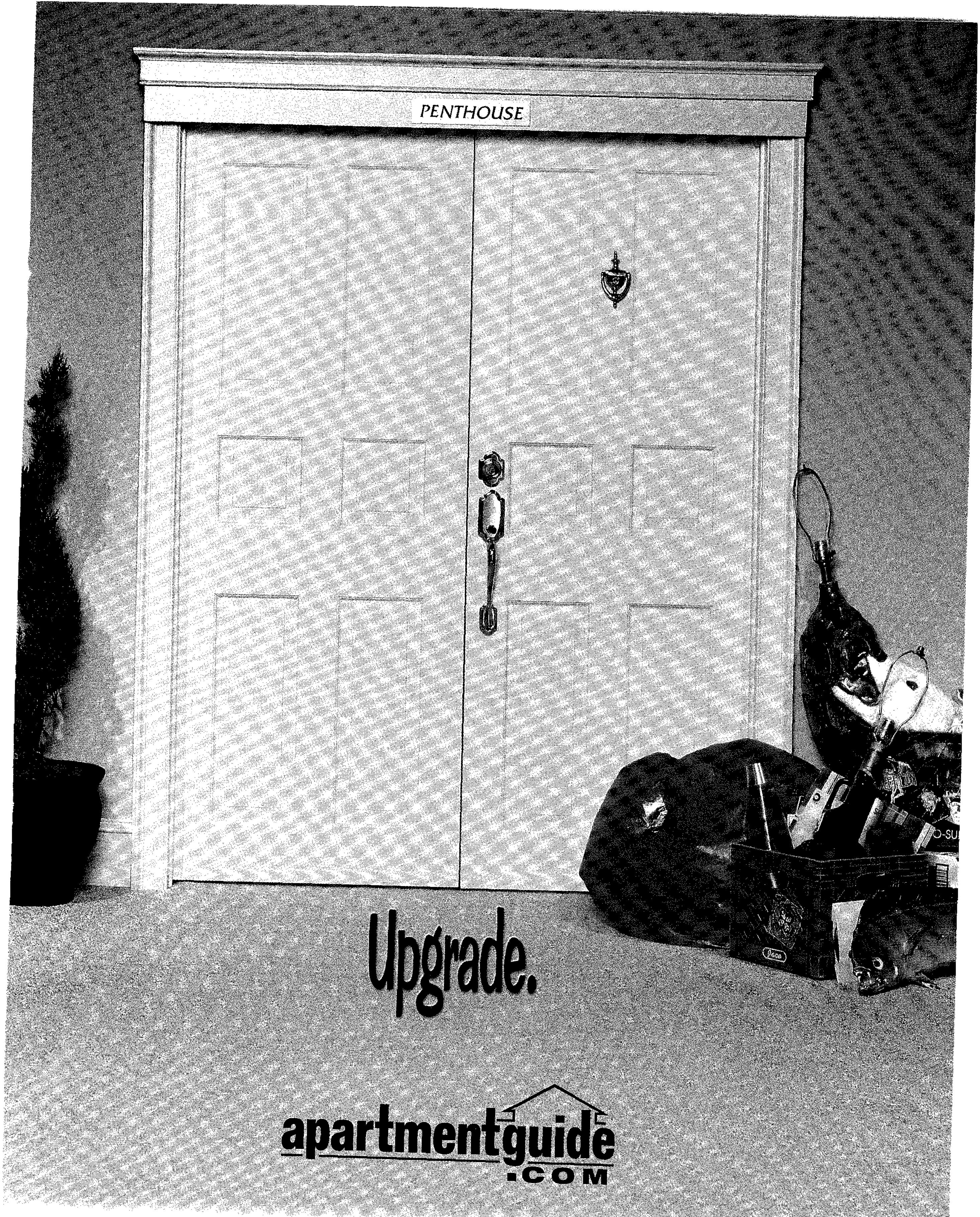
ACROSS

1,5 Stir cooked rice endlessly for Keith to eat and get 23. (6,2,4)
8 Parrots from part of Pakistan in steep reverse. (7)
9 Sanction a covering for two pianos? (7)
11 Ruler (Conservative) with £1 note to work for piano and orchestra. (7,8)
12 Place that won't change? (4)
13 Publicity for mere mortals takes time and acclimatisation. (10)
17 Get 23 for the Listener: Backing can suffer from neglect. (4,1,5)
18 See 21.
20 Simple addition of a date: Three small numbers were wrong. (3,3,3,3,3)
23 Indefinite number held by fellow engaged in economics. (7)
24 Modern composer or misspelt veteran (the one in the pub?). (7)
25 Add salt to salt, lad, for such as . . . (6)
26 . . . cooked eats for the Queen. (6)

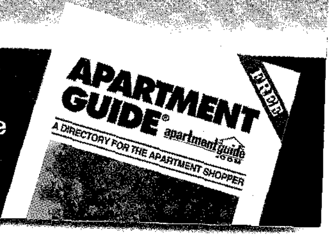
DOWN

2 Achieve the highest place, a new peak, in a high building. (4,5)
3 Take in the meaning? (6)
4 Simple addition in the cinema. (4,5)
5 Single chairman ate beginning of grub to its end. (5)
6 Criticise a large 12 for greed. (8)
7 Producers of music paper, by the sound of it. (5)
8,10 Drunken toper drew helmet off hook to get 23. (4,3,4,4,3,4)
14 Take cover from the sun's heat here. (9)
15 Being in the southern part of Greece, "I is one, V is five, ——." (9)
16 Cautions for a Navy pilot's achievement going around. (8)
19 Wine for the writer in the churchyard. (6)
21,18 Premium bond-style comedian? (5,4)
22 Poem about the cinema. (5)

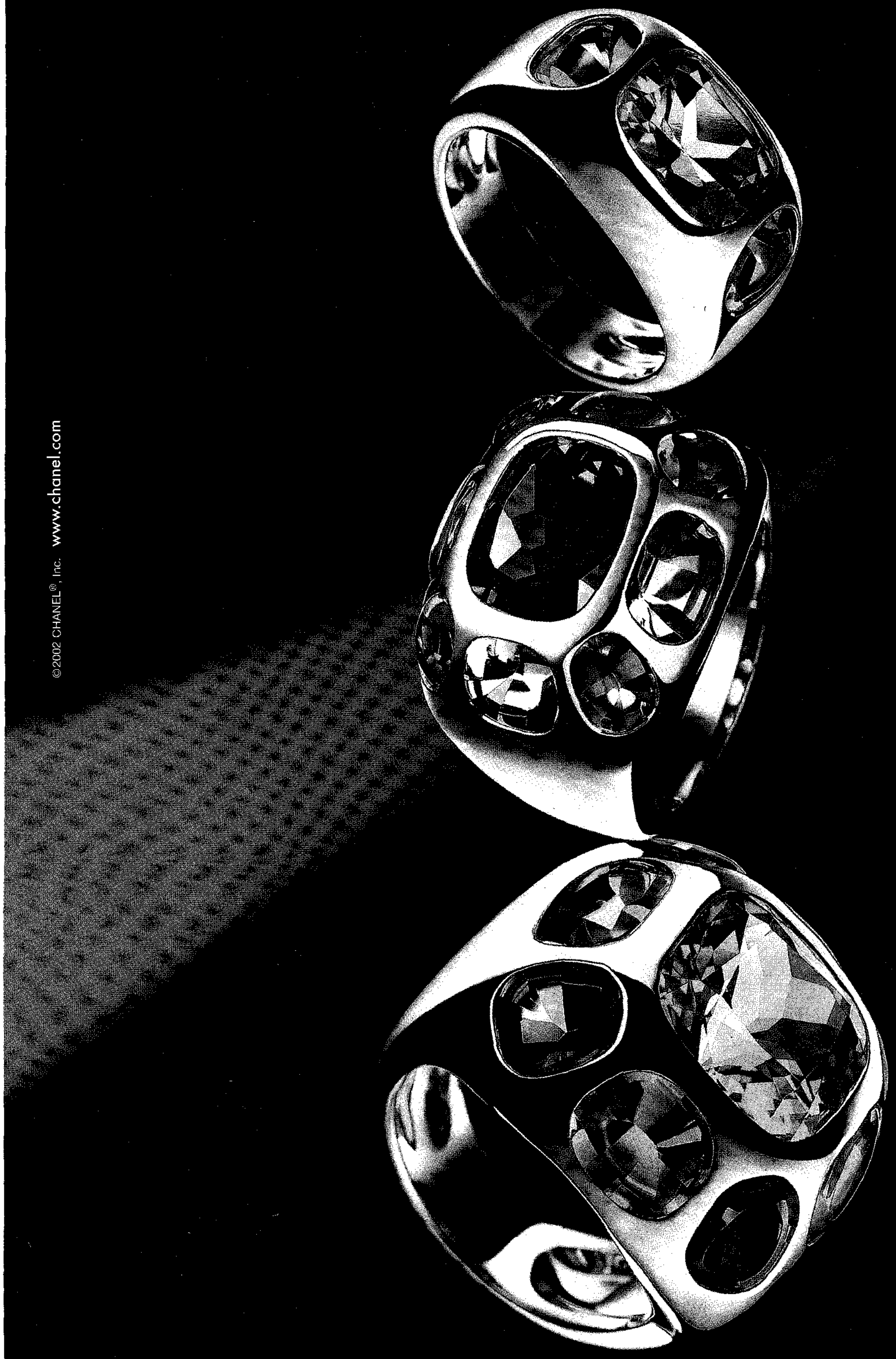
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 83.


PENTHOUSE
Upgrade.
apartmentguide.com

www.apartmentguide.com makes finding an apartment totally easy. With the most up-to-date and comprehensive listings anywhere. You read the book, now see the web site!


APARTMENT GUIDE®
FREE
apartmentguide.com
A DIRECTORY FOR THE APARTMENT SHOPPER

CHANEL



©2002 CHANEL®, Inc. www.chanel.com

"COCO" COLLECTION

RINGS IN 18K YELLOW GOLD AND COLORED STONES. COLLECTION STARTING AT $1,975.

733 MADISON AVENUE AT 64TH STREET (212) 535-5828

800-550-0005